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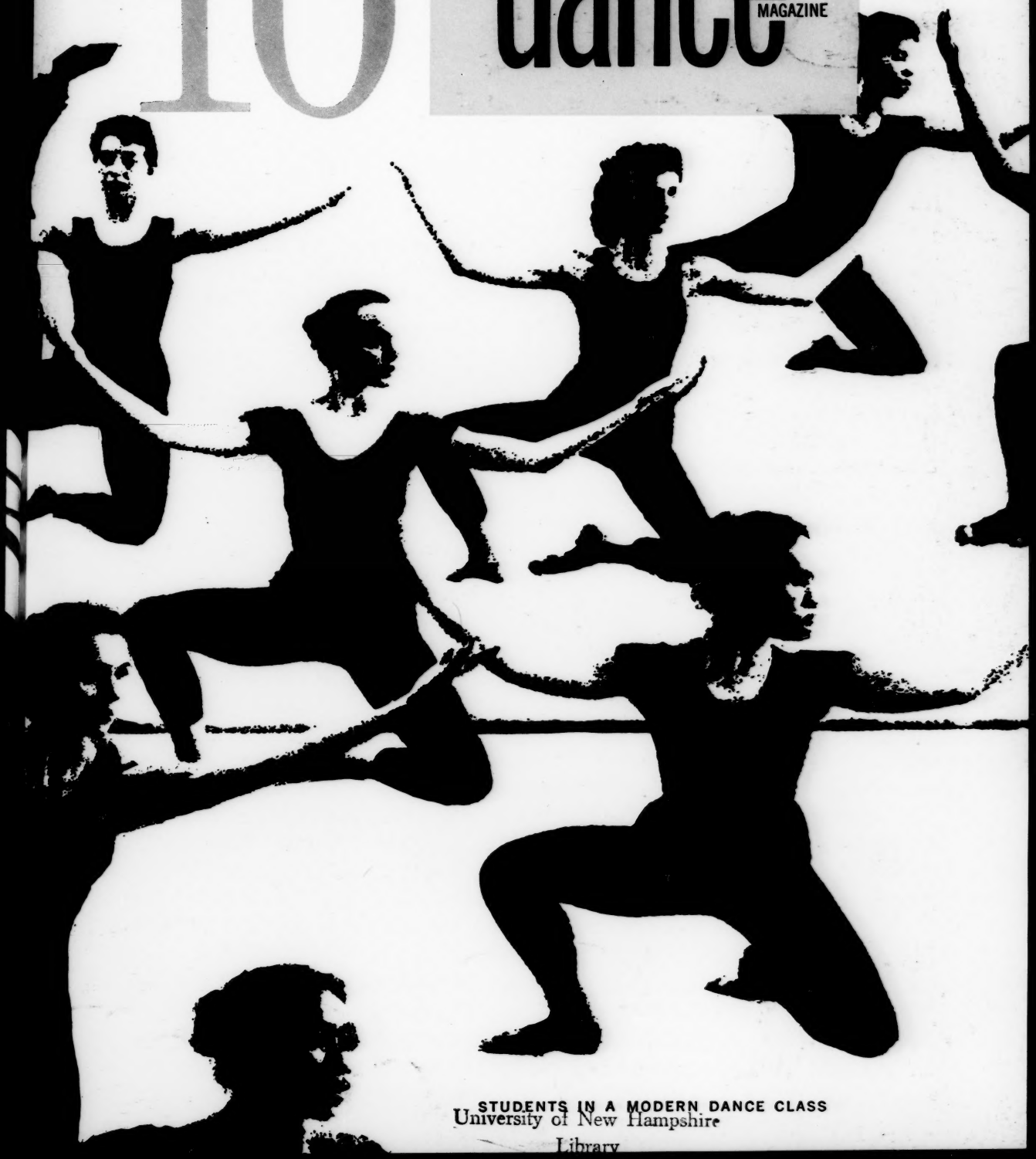

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DANCE Magazine's World-Wide Newspaper

Presstime News

"Count for lost the day without dance." — Friedrich Nietzche

NYC BALLET—'57-'58

The NYC Ballet goes into rehearsal Oct. 15 for its NY season (Nov. 19-Jan. 19). Although the city-wide Stravinsky Festival has been dropped, the Ballet is going ahead with Stravinsky plans. These include the premiere of **Balanchine** work to Stravinsky's "Agon" and a possible **Robbins** work to the Stravinsky "Capriccio." The season will also include one of two all-Stravinsky nights with the composer a possible guest. (see p. 22).

Other works still in blueprint have scores by Gounod, Vivaldi and Sousa-Kay.

The co's out-of-town plans include a Nov. 5 appearance in Montreal TV in "Serenade," "The Unicorn, the Gorgon and the Manticore," "Pas de Dix," and a kinescope of "Afternoon of a Faun." After the NY season, there will be a week in Wash., D.C. The co. opens in Tokyo Mar. 17. After 4 weeks (including the Osaka Festival) in Japan, they appear in Manila Apr. 16-18 and Australia Apr. 21-Aug. 10.

On Dec. 22, over CBS-TV, the co. does a 1-hr. version of "The Nutcracker."

CANADIAN BALLET RESCUED

Threatened with bankruptcy despite its highly successful seasons at home and on tour, the **Nat'l Ballet of Canada** last month got a happy reprieve in the form of a $50,000 grant from the Canadian gov't. Rehearsals have begun for the co's fall-winter tour of Canada, which will include 2 weeks in Montreal and 4 weeks in Toronto. The co. then goes on a coast-to-coast US tour booked by the Wm. Morris Agency.

BALLET RUSSE SEASON

The **Ballet Russe de Monte Carlo** goes to Puerto Rico for the 1st time, to play a 1-week engagement, beginning Oct. 3, at the U. of P. R. **Alicia Alonso** and **Igor Youskevitch** will be guest stars (after which they go to Mexico for a concert Oct. 15 with the Mexico City Symph., then to perform in several So. American cities, beginning with an Oct. 25-Nov. 11 season with **Dmitri Rostoff's Asociacion de Artistas Aficionados** in Lima, Peru).

Ballet Russe adds 2 new productions this season. A ballet by **Nina Novak** will be premiered in Puerto Rico, and a new work by **Leon Danielian** is expected to be ready for the co's 1st US tour date in Hartford Oct. 18.

New members of the co. are **Patricia Carleton, Betsy Herskind, Susan May, Andrea Vodehnal, James Brusock, Wakefield Poole, Richard Wagner** and **Howard White. George Zoritch** has joined as premier danseur.

EAR TO THE GROUND

It is fairly certain that **Agnes de Mille** will be choreographer for the new B'way musical, "Goldilocks," due in Feb. at the Globe . . . **Benjamin Harkarvy** has been signed as ballet master of the **Royal Winnipeg Ballet** . . . As of Nov. 6 **James Lyons'** popular radio program, "Today in Ballet," over NYC's municipal station, WNYC, shifts from Sats. to Weds. and is increased from 25 to 45 minutes — from 5 to 5:45 PM.

Under the sponsorship of the America-Israel Cultural Foundation, **Inbal,** the Yemenite dance co. from Israel, will come here in Jan. for a NYC engagement and a US tour. Hurok is booking. Co. is currently touring Europe . . . At a press conference in NYC, prior to her appearances Sept. 20, 21 & 22 at the Theatre Marquee (which had once been her own studio), **Ruth St. Denis** settled a point firmly. She is 79, and that's that . . . NYC Ballet's **Janet Reed** is expecting a 2nd addition to her family . . . Plans are being made for the establishment of an **Amer. Foundation for Physical Fitness,** to publish material and distribute equipment used in the "Contrology" regimen of **Joseph and Clara Pilates** . . . Choreographers wishing to audition solo or group dances for this season's series by **Contemporary Dance Productions,** contact **Marion Scott,** 202 Seeley St., B'klyn, ST 8-4767.

CITY CENTER OPERA DANCERS

For the NYC Opera season at City Center Oct. 10-Nov. 10, choreographer **Robert Joffrey** has cast **Diane Consoer** and **Gerald Arpino** as dance leads, with **Gage Bush, Francoise Martinet, Marie Paquet, Robert Brett, Alfonso Cata** and **Gayle Young** supporting. **Jonathan Watts** will be guest dance lead in "Fledermaus." The Opera's double-bill of "La Vida Breve" and "El Amor Brujo" will be choreographed by **Carola Goya** and **Matteo,** who will dance the leads along with **Teresita Osta,** with **Silvia Camargo, Maria Cristina, Victoria Flores, Andrea Triana, Maria Triana** and **Maria Valentina** supporting.

INTERNATIONAL NOTES

The US State Dept. sent **Agnes de Mille** to Berlin to speak Sept. 17 in the symposium on the arts, part of the dedicatory program for the new bldg. which the Benjamin Franklin Foundation is presenting to the City of Berlin. The series also included 2 perfs. by **Martha Graham** of her solo, "Judith."

Paul Szilard, producer of the **Dancers of Bali,** booked into NYC's ANTA Theatre Oct. 23-Nov. 2, reports that when the co. of 45 arrived by air in Lausanne from Djakarta, it was necessary immediately to buy them all overcoats; they were not conditioned for "summer" in Switzerland. Stars are Bali's great **Mario** and his protege **I Gusti Nguruh Raka,** and 2 young girls, 9-year-old **No Ketut Witi** and **Segung Alit,** 12. (See p. 23 for more.)

The 56 members of the **Bolshoi Theatre Ballet,** headed by **Olga Lepeshinskaya,** scored a smash success at their Aug. 28 opening in Tokyo . . . **Alicia Markova** left NYC in mid-Sept. for several British TV engagements. She returns in Nov. for "Orfeo" with the Metropolitan Opera Ballet.

Mme. May Soohih, Director of the **Soohih School of Dance** in Jamaica, BWI, was a visitor to DANCE Magazine last month. During her visit to NY she attended several Royal Ballet perfs. and was fortunate enough to be invited to a co. rehearsal . . . Another recent caller at DANCE Magazine's offices was **E. Kelland-Espinosa,** Chairman of the **British Ballet Orgn.** He is now on a round-the-world trip and will visit BBO examiners in Australia. He returns to London at the end of Oct. to produce a "Jack and the Beanstock" pantomime . . . **George Erskine-Jones,** London teacher of modern dance, arrived in NYC Aug. 12 for 3 weeks of theatre-going and interviewing Amer. modern dancers.

DANCE SCENE USA

Due for premiere this month in Long Beach, Calif., is a 30-min. work based on "The Ancient Mariner," choreographed by **Robert Regger,** modern dance teacher at the **Audrey Share School,** LB . . . **Miriam Marmein** begins her concert season Oct. 18 in Wheeling, W. Va., featuring her new suite, "The American Pierrot" . . . **Seenie Rothier** of Buffalo was director and

choreographer for "The Golden Apple" at the Clarence Summer Playhouse.

Provincetown, Mass., long a summer magnet for painters, expands its horizons with the establishment of the **Provincetown Dance Workshop,** directed by **Ruth Hirsch.** Planned as an annual summer project, the Workshop had its 1st presentation, studies in ballet, modern and modern jazz, on Aug. 22, with **Diane Gelman, Frances Rainier, Lydia Weissman, Suzanne Sinaiko, John Carbone** and Miss Hirsch . . . Hindu dancer **Karla** now has studio at Meridale, Delaware Co., NY . . . The **Maxine Munt-Alfred Brooks Co.** premieres Mr. Brooks' "The Outsiders" Oct. 25 in Greensboro, NC.

The Phila. chapter of the **Dance Notation Bureau** presents a program of dance from notated scores Oct. 4 at the **Phila. Dance Acad.** Participating members include **Jerri Packman, Ruth Ann Carr, Michael Lopuszanski, Barbara Foster, Yvonne Hull, Nadia Chilkovsky** and **Alicia Craig** . . . San Francisco's **Ballet Celeste,** on its summer tour of the US, held auditions for "associate membership" (entitling winners to scholarships in co. classes and possible places in the co. provided they are able to go to SF for study). Winners in El Paso auditions: **Ruthann Hargrave, Patricia Ann Manning, Lynda Jo Meyer, Josephine Lightbourn.** Winners of Martha's Vineyard, Mass., auditions: **Karen Marie Firmage, Patti Ann Flish, Gail Czcornyek, Sydney Wolfson.**

TELEVISION TOPICS

The 1st Perry Como Show of the season (Sept. 14) included 10 young girl dancers from the **Charles Lowe School** . . . **John Butler** is choreographer for the Esso 75th Anniversary 1 1/2 hour show Oct. 13 (NBC); the General Motors 50th Anniversary 2-hour show Nov. 17 (NBC); the season's opening Omnibus, Oct. 29 (NBC); the 1st of the Seven Lively Arts series, Nov. 3 (CBS); the "Hans Brinker" spectacular with Tab Hunter and Dick Button, Dec. 16 (NBC); and "Amahl and the Night Visitors," Christmas week (NBC) . . . **Marina Svetlova** dances Oct. 7 on the Firestone Hour; on a London TV program from a Palladium Oct. 14; and Oct. 20-30 as guest artist with the Lisbon Symph.

FILMS AND BOOKS

The half-hour sound film, "A Dancer's World," with **Martha Graham & Co.** (DANCE Magazine, Feb. '57), is now available in 16 mm. for rental at $17.50, and for purchase at $175, through **Rembrandt Film Library,** 13 E. 37, NYC 16 . . . **Alicia Markova's** version of the variation of the Sugar Plum Fairy from "The Nutcracker" has been published in word notes and Labanotation by the **Dance Notation Bureau** . . . **Dance Press** has published an excellent and much-needed teaching aid: a 44x34-inch wall chart of the 5 positions of the feet in ballet. It is available, at $1.95 plus 25c postage, through Ballet Book Shop, Chicago . . . World Press has reissued **Walter Sorell's** "The Dance Has Many Faces."

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REGIONAL COMPANIES

Ballet Society of Memphis was due to begin its '57-'58 season with a Sept. 28 film showing. Artistic Dir. **Manolo Agullo** was choreographer for an outdoor July production of the opera "Carmen," in which he danced with **Jane Maynor, Letha Cranford** and **Jerry Blanton.** The Society is again offering dance scholarships for boys . . . **Dorothy Fisher,** Dir. of the **Seattle Jr. Ballet,** has opened a large new studio, the Dorothy Fisher Ballet Center. Her teaching assts. will be **Carolyn Okada** and **Coby Larsen. Eve Green** continues classes in Miss Fisher's original W. Seattle studio . . . The **Phila. Civic Ballet** presents 30 minutes of classic and exotic dances on the 1st WRCV-TV "Spectrum" program of the season, Oct. 12 . . . **Anna Adrianova** and **Lorand Andahazy's Ballet Borealis** of Minneapolis-St. Paul drew a record crowd of 4,600 for their July 2 program, which consisted of "The Snow Maidens," "Aurora's Wedding" and "Spectre de la Rose" . . . The **Phila. Children's Ballet Theatre,** directed by **Ursula Melita,** performs Enesco's "Roumanian Rhapsody" with the Phila. Orch. Nov. 9.

AROUND NEW YORK

Austrian comic pantomimist **Cilli Wang** opens a US tour with 3 NYC perfs., Oct. 14 at the Phoenix Theatre, and Oct. 27 & 28 at the Barbizon-Plaza . . . **Merce Cunningham & Co. (Carolyn Brown, Viola Farber, Marianne Simon, Remy Charlip & Bruce King)** will be seen in 3 new works at their B'klyn Acad. concert Nov. 30 . . . **Dance Films, Inc.,** gives its 2nd program of the season Oct. 19 in Carnegie Recital Hall. On the bill are "A Trip to Bali" and Vicki Baum's 1936 movie, "Dances of Bali" . . . **Bhaskar** and **Sasha** perform Nov. 9, 16, 23 & 30 at Carnegie Recital Hall. The pair appeared at the India Chamber of Commerce's annual dinner party Sept. 17 at the NY Athletic Club . . . **Averil Tong** is scheduled to dance at the Sino-American Amity's Republic Day banquet Oct. 9 at the Hotel Plaza. Mrs. Tong is in the US from Formosa to make preparations for a tour here of her **Free China Theatre-Dance Co.**

Fred Berk has formed his own concert co., which will be seen in and around NYC in "Hebraica." Members are: **Paul Bard, Aryeh Cooper, Jan Goldin, Chifra Holt, Dov Liebhaber, Gila Melanedoff, Joan Palmer, Manon Souriau** . . . The Thurs. eve. sessions of the **Scottish Dance Group,** taught by **Jeannie R. B. Carmichael,** have begun at the McBurney YMCA . . . **Maria Maslova,** formerly of Ballet Theatre, premieres "Symbiosis" on a program Oct. 6 at Carnegie Hall.

BAUM'S ANNIVERSARY

The **Cohen Family** of **Baum's** dance supply house in Phila. celebrated the store's 70th anniversary with an open-house Sept. 15, attended by some 250 teachers. Among the honor guests were DANCE Magazine's **Doris Hering** and **Toni Holmstock,** and **Irving Lewis** of **Danskins.** Miss Hering was principal speaker, discussing Isadora Duncan. Other speakers were **Ben Somers,** Pres. of **Capezio** (this year is also Capezio's 70th anniversary), and Labanotation expert **Frank Barber** of Music Publishers Holding Corp. There was a Labanotation exhibit and film, a Capezio film on the fitting of dance shoes, the Danish film "Ballet Girl," and a fashion show of Danskins.

SCHOOLS AROUND NEW YORK

As of Nov. 1 the **Ballet Russe de Monte Carlo School** and co. offices will be located in the new Seven Arts Center, 120 Madison Ave. . . . **Josefina Garcia** gave a lecture-demonstration of So. Amer. dances Sept. 7 in Scarsdale, NY, for the **Steffi Nossen School.** The Nossen Dancers give a demonstration of "form in music" with the Westchester Symph. Mar. 8 . . . **Angna Enters** begins her classes in Mime for Dancers Sept. 7 at the **Stella Adler Theatre Studio** . . . **Nenette Charisse** has joined the faculty of the **Int'l Dance School** in Carnegie Hall . . . **Liljan Espenak,** back from Europe, has begun fall classes at the NYC school. Her 1st studio dance improvisation recital was scheduled for Sept. 28 . . . **Lalli** is teaching Bharata Natyam for beginners and professionals at the Michael Studios . . . **Karen Kanner** now heads the Ballet Dept. of the **B'klyn Music School** . . . **Valentina Litvinoff** heads the Modern Dance, Body Alignment, and Children's Classes at the **Dance and Drama Center.**

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Ann Hutchinson, after a 2-year leave of absence, returns to teach Labanotation at **Juilliard . . . Don Lewis,** 25-year-old dancer-actor-singer from Macon, Ga., was winner of an **American Theatre Wing** scholarship in dance. He will take his Wing ballet classes at **Ballet Arts,** and tap with **Ernest Carlos.** Judges were Fernando Lamas, Sam and Bella Spewack, Lina Abarbanell, Claiborne Foster, and DANCE Magazine's **Toni Holmstock.** Other Wing dance classes are conducted by **Ballet Repertory School, George Chaffee, Martha Graham, Jose Limon, Daniel Nagrin, Ella Daganova, Helene Platova, Nelle Fisher, Buddy Phillips** and **Syvilla Fort.**

Virginia Johnson is offering modern dance classes for children and adults at the **Creative Dance Theatre** at the Old Mill, Tinton Falls, NJ. On Sept. 10 **Yuriko, Bertram Ross** and members of the **Martha Graham Co.** gave a lecture-demonstration there . . . **Marva Spelman** is conducting modern dance and ballroom classes for children and adults at the **Valerie Bettis Studio . . . Shrimathi Gina** and **Nala Najan,** of the newly formed **Nrit-Anjali School of Hindu Dance,** have begun classes at **Dance Players . . . The Peter Pan School of Ballet,** Baldwin, NY, has added 2 new features: a pre-school Musical Rhythm class taught by **Lila Vamos,** and ballroom classes under **Russell Terry.** Director **Diane Lockwood Goering** has formed a performing group, **Ballet Jeunesse,** open to all who can pass an audition based on the RAD syllabus.

SCHOOLS AROUND THE COUNTRY

Bronislava Nijinska has begun her 2nd year on the dance faculty of the **Browne Gables Conservatory** in LA. Also teaching there is **Wilson Morelli . . . Brendan Fitzgerald,** who headed the **Ballet Theatre** summer school at Woodstock, NY, replaces **Alexandra Danilova** at the **Edith James School** in Dallas (Mme. Danilova is now at the BT School, NYC) . . . **Ted Shawn** has launched a fund drive to build the 2nd of 6 motel-style student dormitories at Jacob's Pillow. Donations (tax deductible), payable to **Jacob's Pillow Dance Festival,** may be sent to Box 87, Lee, Mass. . . . Dayton, O., teacher **Lera Rae** has opened a branch school in the Kettering suburb.

The McCune School of Music and Art in Salt Lake City, a part of Brigham Young U., has been closed. **Virginia Tanner's Conservatory of Creative Dance,** a McCune affiliate for nearly 20 years, now becomes an independent school.

The Allegro Ballet Ensemble of the **Allegro School** in Chicago, performs a work to Ferde Grofe's "Grand Canyon Suite" in Nov. **Robert Lunnon** is choreographer. The ballet was previewed last month at a Chicagoland Music Festival luncheon . . . The **Jordan Ballet** of the Jordan Coll. of Music, Butler U., Indianapolis, has scheduled 2 perfs. this season, Feb. 7 and May 2. Ballet's directors are **Peggy Dorsey, Eileen Poston, David Reynolds** and **Thomas Ribbink . . . Gertrude Lippincott** has ended her 8-year association with the Minneapolis YWCA to devote her time to performing, choreography and writing. She conducts a 10-week Seminar in Problems in Dance Education in Mpls., beginning Oct. 8. and in Jan. will hold a Choreography Workshop.

Corinne & Ray Leslie, Canoga Park, Calif., with their daughter Mari Ann, were summer visitors to Hawaii. While there, Mrs. Leslie studied ancient and modern Hula at the **Nona Beamer Studio** . . . At their new Hq. in Ellis Memorial, **Dance Circle of Boston** held a Workshop Recital Sept. 19, as a climax to their summer classes. Teachers were **Marilyn Murphey, Angela Greene, Rita Taifer** and **Martha Baird.** Pres. **Phoebe Daniere** announces that **Merce Cunningham** is giving a weekly series of Thurs. technique classes for the Circle . . . **Jan Veen,** Dir. of the **Boston Conservatory Dance Dept.,** has returned from Europe and work with **Mary Wigman** and **Sigurd Leeder.** The Conservatory now offers a BFA in Dance . . . Dance students of the **Indian Hill Music Workshop** appeared in "Dialogues" July 27, and "Adolescence" Aug. 24 at the Stockbridge, Mass., Town Hall. Dance Dir. **Billie Kirpich** choreographed both productions.

ASSOCIATION NEWS

At their Aug. 25-29 convention in LA, the **Associated Dancing Teachers of So. Calif.** (DMA Club No. 1) elected the following new officers: **Charley Baker,** Pres.; **Ray Leslie,** 1st VP; **Dorothy Williams,** 2nd VP; **Virginia Rose,** Sec'y-Treas. Board of Directors: **Margarita Otero. Gladys Bowen, Irene Tungate, Agnes Ward, Ione Scott, Ursula Murray** (DMA Delegate), **Lucille Iverson** (Past Pres.), **Tom Sheehy** (Principal), **Eric Liedberg** (Sgt.-at-Arms). Convention faculty: **Walton Biggerstaff, Chloe and Derrall Call, Dr. Charles Fishback, Al Gilbert, Inesita, Jeff Jeffries, Gertrude Edwards Jory, Margaret Ketchum, Bob Kimble, Irina Kosmovska, Bob Regger, Edith Royal, Katherine Sheehy, Tom Sheehy, Jack Stanly, Charles Weidman.**

The **Dance Teachers' Club of Boston,** which held its 34th annual convention Aug. 26-29, affiliated this year with DMA, becoming Chapter 7. Newly elected officers: **E. Virginia Williams,** Pres.; **Jean Paige,** 1st VP; **Rutina Anderson,** 2nd VP; **Katharine Dickson,** Sec'y-Treas. Convention faculty: **Mary Ellen Moylan, Matt Mattox, Gerald Cummins, Dave Harris, Val Escott, Jo Nobles, John Clancy, Toni Holmstock.** The Club's Training School, Aug. 19-23, had **Hilda Butsova, Jimmy Sutton, Anne Greene** and **Dorothea Duryea Ohl** as faculty.

The **Midwest Dance Assn.** held its 6th annual convention July 9-13 in Wichita, Kans. Instructors and lecturers were **Jane Gay Stephens, Gary Roberts, Paul Sutherland, Danny Hoctor, Buster Cooper, Fran Schneiders, Bob Kimble, Al Gilbert, Renate Schmitz, Dorothy Flory, Maxine Asbury, Phyllis Spear, Jimmy Crowell, Dick Chaplin, Muriel Peck, Bernice Hook, Evelyn Whitcomb, Joan Carlton.** MDA Dir. is **Aline Wealand Rhodes,** Bus. Mgr. is **John R. Rhodes,** and Sec'y is **Pauline Welch.**

The **So. Calif. Chapter of the Cecchetti Council** held a summer session in L.A. Aug. 22-23, with **Dr. and Mrs. Charles Fishback, Gertrude Edwards Jory, Pat Mason Kahn, Carol Singer, Joanne Nix** as instructors.

The **No. Calif. Committee of the Cecchetti Council** gives a 1-day Refresher Course Oct. 27 at the Mark Hopkins Hotel in San Francisco. Among faculty members will be **Olga Fricker, Corinne Leslie, Carol Beals, Ann Davlin, Colleen Hope, Lorna Fordyce, Rose Ann Saylor, Betty Kitkpatrick.**

Bessie Clark was installed as new Pres. of **Dance Masters of Calif.** at the club's Sept. 8 meeting in SF, at which excerpts of material from the DMA Detroit convention were presented . . . In accordance with its policy of rotation of officers, the **Nat'l Council of Dance Teachers Orgns.** now has **Helen Wicks Reid,** representing the **Amer. Soc. of Teachers of Dancing,** as Chairman. The Council's Exec. Committee met in NYC Aug. 10 to formulate season's plans . . . **Dance Teachers Club of Conn.** (DMA) scheduled a material session Sept. 29 in Hartford, with **Alicia Langford, Eddie Roberts, Carol Reed** and **Harry Molbert** as faculty . . . The **NY Soc. of Teachers of Dancing** had its 1st '57-'58 meeting Sept. 15 at the Sheraton-Astor in NYC, marking beginning of **Edna R. Passapae's** 2nd term as Pres. Faculty: **Val Escott, Dorothie Howell, Dorothea Duryea Ohl, James R. Whitton.** At the meeting **A. J. Weber** and **M. C. Richards** were made Life Members.

DMA's NYC Chapter meets Oct. 6 at the Henry Hudson Hotel, with **Valentina Pereyaslavec, Leon Danielian, Buzz Miller, Byrnes & Swanson, Robert Luis, Danny Hoctor, Edward Sinclair, Eleanor Fry Phillips, Joe Piro, Pat Corvino** and **Betty White** as instructors.

DEA holds a material session Oct. 13 at the Hotel Plaza in NYC with teachers **Muriel Stuart, Georgia Deane, Rod Strong, Casimir Kokich, Vic Wilson, Lillafrances Viles, Bob Bagar** and **Byrnes & Swanson.** DEA's 3rd Southeastern Regional Convention, Oct. 26 & 27 at the Biltmore in Atlanta, will feature **Gertrude Hallenbeck, Jules Stone, Bob Kimble, Danny Hoctor, John Lucchese** and **Anita Gordon.**

CHICAGO NEWS

The Ravinia Festival closed with a 4-perf. run of a strange and expensive production entitled "Galerie Vivante." It was the old parlor game of "tableaux," with choreography by **Eric Braun.** It was all beautifully done, though one questions whether it was worth doing. Braun's chore was to make famous pictures come to life. He had a fine group of professional dancers to work with. NYC Ballet's **Barbara Milberg** was soloist for Botticelli's "Primavera," and she also danced with **Kenneth Johnson** in "Moulin de la Galette," a gay Parisian scene out of a Renoir frame. Braun made a strong impression as a stylized fiddler from a Chagall fantasy. Most effective was a group of street musicians from a Pompeian mosaic. Delightful little **Randy Sutton** led a little New England scene, and **Ruth Page** was responsible for Kuniyoshi's "My Man," inventing a slight story to explain the pose—an intense flapper clutching at an unmindful sailor gazing seaward.

Maria Tallchief should have a diplomatic post of some kind representing dance. She was most poised and articulate when she was interviewed by Norman Ross on his VIP TV show. Although Chicago's Lyric Opera will not announce it officially, everyone knows that Tallchief is rehearsing with Ken Johnson to appear as guest artist in the Dance of the Hours in "La Gioconda" this fall. Ruth Page is choreographer.

Mia Slavenska will be ballerina for the tour of Ruth Page's **Chicago Opera Ballet** . . . Barbara Milberg was married to Chicogoan Howard Fisher early in Sept. . . . **The Mattison Trio (Guy Tanno, Dorothy Matthews** and **Dean Diggins)** made a wonderful impression in their 4-week engagement at the Palmer House. The **Johnny Conrad Dancers,** a quartet that followed them, should find more suitable occupations while they're still young enough to learn another profession . . . **Edna Lucile Baum,** who gave up teaching for the Ballet Book Shop, and the book shop for mail orders and leisure, is now teaching again, offering ballet classes for children, adults and teachers. *Ann Barzel*

HOLLYWOOD AND LAS VEGAS

MGM: **Tommy Rall** and **Bert May** inked for "The Merry Andrew." May finishes in mid-Oct. to join Judy Garland in London. **Russ Tamblyn** off to London to star in George Pal's "Tom Thumb."

20TH CENTURY-FOX: 18 singers and dancers cast as nurses in "South Pacific." Flown to Kauai location were **Anna James, Phyllis Butcher, Janet Hanrahan, Beverly Link Johnson, Marlene Lizzio, May Fewell, Diana Reid, Dian Goodman, Joan Baker, Helen Partridge, Karen Moody Gallant, Jane Lucas, Mary Bishop, Diane DuBois, Barbara Cole, Joyce Kramer, Barbara Nesser, Meffett Webb.**

UNIVERSAL-INT'L: **Kenny Williams** staging the numbers in "Once Upon a Horse," with dancers **Edna Ryan, Barbara Drake, Johnnie McClellan, Lisa Baugher.**

PARAMOUNT: **Marc Wilder** will dance with Sophia Loren in "Houseboat." **Josephine Earle** choreographs, assisted by **Larri Thomas, Jon Angelo, Winona Smith, Bob Street, Shirley Wilson** chosen for another dance sequence.

WALT DISNEY: **Tommy Mahoney** staging numbers for "A Light in the Forest," using dancers **Roy Damron, Jon Angelo, Ila McAvoy, Betty Scott, Betty Hannon, Peggy Gordon, Bob Street, Tony Condi, Jan Holler.**

WARNER BROS.: **Gwen Verdon** signed to re-create her B'way role in "Damn Yankees." Tab Hunter co-stars.

TELEVISION: Added to dancing cast of "Pied Piper"; **Les Clark, Sasha Guadovich, James Elsegood, Dean Miles, Tex Broadus, James Gonzales, Walton Walker, Fred Hansen, Jack Mattis.** Choreographer **Ward Ellis** goes back to the Tennessee Ernie Ford Show in early Oct. . . . **Nick Castle** to stage the 6 Jerry Lewis NBC specs . . . **Miriam Nelson** responsible for many dancey commercials that have highlighted summer re-runs . . . **Jack Baker** to stage the Rosemary Clooney Show this fall—also "I Love Lucy" . . . **Tony Charmoli** back to Hollywood, huddling with NBC execs. on the Dinah Shore shows . . . **Fred Astaire** to make his dramatic TV debut on GE Theatre this fall in a comedy-fantasy, "Imp on a Cobweb" . . . **Marc Platt** dividing his time between acting stint on "Date With the Angels" and staging big color-film auto commercials.

AROUND L.A.: The Moulin Rouge opens in late Sept. with a new **Donn Arden** revue, "Pariscope" . . . The **Lester Horton Dancers** are at the Cocoanut Grove with Gordon MacRae . . . **Jack Cole** signed to stage shows at the Havana Riviera . . . The new song-dance act of **Jimmy Clark, Jim August** and **Jerry Thomas** to open at Ciro's next month . . . Santa Monica Theatre Guild extended run of "New England Summer," musical based on "Our Town." 16 musical numbers were staged by **James Brittain** . . . Apache dances of the **Four LaVernes,** at the Seville Club, a perfect display of timing . . . **Charles Weidman and Theatre Dance Co.** appearing at the Cabaret Concert Theatre . . . "Lutie," a new comedy-drama with incidental dancing by **Sandy Stewart** and **Kathryn Fuller,** having a good run at Glendale Centre Theatre . . . **Wally Boag** signed for his 3rd year in the show at Disneyland . . . **Victor Moreno** and **Rosalie,** after Statler appearances, do a long tour.

Vera-Ellen traveled some 20,000 miles to plug "Let's Be Happy" . . . **Gene Nelson,** injured in Tenn. on "Natchez Trace," has returned to Hollywood and the Good Samaritan Hosp. . . . **Chabela and Agustin,** folk terpers in "The Sun Also Rises," seen recently in "Fiesta Mexicana" at Assistance League Playhouse . . . **Taina Elg** set for "Lost Love" on B'way in Dec. . . . **Lynn Bernay** has featured role in film "Viking Women" and has replaced Joselyn Brando in the Gallery Production of "Hatful of Rain."

LAS VEGAS: **Gretchen Parks, Barry Ashton** and **Chris Brown** keep the **Dorben Dancers** at a fast pace in the new Ken Murray Show at the Riviera. **Bob Bush, Jeff Gyle** and **Dianna Hale** also featured in the show . . . **Roland Dupree,** in Vegas to set the Helen Greco numbers in the new Spike Jones show . . . Dancer **Herb Lurie** appearing in the Congo Room at the Sahara . . . At the Thunderbird, **Gayle Robbins** has staged some clever routines for acrobatic dancers **Billy Wells** and the **Four Fays** . . . **Oona White** has been signed by Vivian Blaine to choreograph her Tropicana show numbers. The Tropi-

(continued on page 95)

ON TOUR IN OCTOBER

AMERICAN BALLET THEATRE: Oct. 2-5, Winnipeg, Can.; 6, Grand Forks, N.D.; 8, Minneapolis; 9, Fond du Lac, Wis.; 10-12, Milwaukee; 14, New Orleans; 15, Jackson, Miss.; 16, Birmingham; 17, Atlanta; 18, Charleston, S.C.; 19, Columbia, S.C.; 21, Winston-Salem, N.C.; 22, Charlotte, N.C.; 24, Chattanooga, Tenn.; 25, Nashville; 26, Memphis; 28, Little Rock, Ark.; 29, Kilgore, Tex.; 30, Shreveport; 31, Lake Charles, La.

BALLET RUSSE DE MONTE CARLO: Oct. 3-10, San Juan, Puerto Rico; 18-19, Hartford, Conn.; 21, Reading, Pa.; 22, Rochester, N.Y.; 23, Utica, N.Y.; 24, Schenectady, N.Y.; 25-26, Brooklyn; 28, Syracuse, N.Y.; 29, Buffalo, N.Y.; 30, Erie, Pa.

THE ROYAL BALLET: Oct. 8-12, Boston; 14-19, Philadelphia; 21-25, Washington, D.C.; 27-29, Cincinnati; 31-Nov. 2, St. Louis.

LES BALLETS JANINE CHARRAT: Oct. 2, Moncton, Can.; 3, Halifax, Can.; 5, St. John, Can.; 7, Nashua, N.H.; 8, Sherbrook, Can.; 9, Brockville, Can.; 11, Montreal; 13, Brooklyn; 14, Wallingford, Conn.; 15, Larchmont, N.Y.; 16, Lynchburg, Va.; 17, Hampton, Va.; 18, Greensboro, N.C.; 20, Lakewood, O.; 21, Detroit; 22, Lima, O.; 23, Terre Haute, Ind.; 24, Highland Park, Ill.; 25, Bloomington, Ill.; 26, Maywood, Ill.; 28, Kansas City; 29, Manhattan, Kan.; 30, Coffeyville, Kan.

DANCERS OF INDIA, starring SHANTA RAO: Oct. 14-19, Washington, D. C.; 21-26, Philadelphia; 28-30, Detroit.

JEAN LEON DESTINE & CO.: Oct. 1, Pittsburgh, Pa.; 2, Zanesville, O.; 3, Akron, O.; 4, Detroit; 5, Chicago; 7, Indianapolis; 8, Charleston, Ill.; 10, Cincinnati; 11, Louisville, Ky.; 12, St. Louis; 15, Jamestown, N.Y.; 17-20, Montreal; 21, Quebec, Can.; 22, Sherbrooke, Can.; 23, Ottawa; 25, Rochester, N.Y.; 27, Cleveland.

CARMEN AMAYA & CO.: Oct. 2, Ottawa; 3-6, Montreal; 8, Westchester, Pa.; 9, Harrisburg, Pa.; 10, Syracuse, N.Y.; 11, Rochester, N.Y.; 12, Toronto; 13, Cleveland; 15, Youngstown, O.; 16, Pittsburgh, Pa.; 17, Akron, O.; 18, Detroit; 19, Chicago; 20, Milwaukee; 22, Cincinnati; 24, St. Louis; 25, Louisville, Ky.

GEO. VERDAK, WM. GLENN & GROUP: Oct. 14, Ellendale, N.D.; 15, Madison, S.D.; 16, Eureka, S.D.; 17, Mobridge, S.D.; 18, Lemmon, S.D.; 21, Dickinson, N.D.; 22, Scobey, Mont.; 23, Plentywood, Mont.; 24, Kenmare, N.D.; 25, Minto, N.D.; 26, Grafton, N.D.; 28, Thief River Falls, Minn.; 30, Forest City, Iowa; 31, Fayette, Iowa.

JEAN ERDMAN: Oct. 7-8, Charlotte, N.C.; 10-11, Petersburg, Va.; 14-15, Ada, O.; 17-18, Salem, W.Va.; 21, Raleigh, N.C.; 23-25, New Orleans.

(NYC Calendar — See P. 60)

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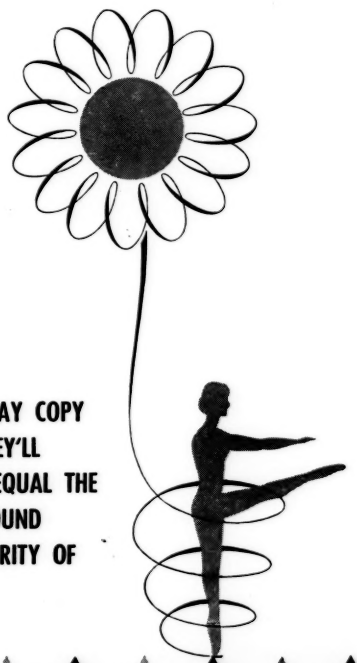

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LOOKING AT TELEVISION

WITH ANN BARZEL

The most distinguished television dancing last month was by Nora Kaye and Erik Bruhn on the *Ed Sullivan Show.* They danced the *Black Swan Pas de Deux,* or what they could do of it in three minutes. Pure dance could not be allowed to stand in the way of the real business of the show—introducing celebrities, particularly the ones who hit, kick or throw balls. Perhaps you missed Kaye and Bruhn because you did not know they were going to be on the show. We heard about it only by chance—and that was ten days before the program. But *TV Guide* and various newspaper listings did not mention the scheduling of two of the world's greatest dancers, evidently because the program makers thought them less important than the football player, baseball player, tennis player, etc., whose mere presences were listed in advance.

This attitude of television program makers, plus the fact that most bookings are made less than a month in advance, answers our many readers who keep requesting information about dates on which dancers are to appear. We appreciate that this is a service we should have, but at present it cannot be managed. Releases come too late to be of value in a monthly publication. Further, listings could not apply to every town, for many network shows are shown in kinescope several days, even weeks, after the live show has been seen at place of origin. You can get some advance information by writing to your local outlets. And while writing, you may request a showing of Harriette Ann Gray's *The Barrel.* This is a film available to television stations. It was shown on Chicago's WTTW on Sept. 2nd and was delightful. It is a satiric treatment of the Greek legend of Diogenes, who sought an honest man. Diogenes is danced by John Wilson, and instead of an honest man he finds a lively lady in his barrel. The film, naturally, was made with more attention to detail than a one-shot live presentation on TV can get. It is good entertainment, even if it is also high-brow dance.

Whoever was choreographer (perhaps Bob Hamilton) for the *Julius La Rosa Show* of Sept. 7 managed to stake a musical number in which a singing star did not make the dancers seem like the wagging tail that goes with a barking dog. While J. P. Morgan belted out *Lulu Is Back in Town,* three boys danced right along with her, not minimizing her part but making the dance an essential part of a fine number. And a nod to Miss Morgan, who moved along like a dancer.

On Aug. 31 the Hamilton Trio danced on the *La Rosa Show.* It was their usual kind of number, much imitated, but on them it looks best. It has highly accented rhythm in well-drilled unison. For the show's dance group Hamilton staged *I Love Louisa,* a bouncy ballet in pinafores and short pants.

Last month a new face and fast pair of feet were seen, and we would like to see him again. He is Tico from Brazil, who danced on the *Vic Damone Show* Aug. 28. He is handsome and lithe and danced stylishly to the accompaniment of his two tambourines. It was pleasantly different—not to be confused with "anyway it was different." Peter Birch arranged complementary steps for the group that backed him.

Another refreshing new dancer was pretty little Jean Beaver, soloist with *Polka Time* on Aug. 13. She breezed through a Strauss waltz with the light-footed lilt that is the essence of waltzing.

I kept remembering how pretty-girl this type of dance is and how suitable it would have been for a Miss America contestant instead of the clumsy Charleston or tap dances the several contestants offered as "talent" on the Sept. 7 television spread of the Atlantic City event. Perhaps the directors of the beauties are afraid real dancing (even if they could do it) might make the girls perspire. Actually the poise of a well-trained ballet dancer in an honestly danced classical variation could make the other contestants look like gauche commoners.

Talking about gauche—that is too mild a word for the ballroom dancing perpetrated wholesale on the ubiquitous teenage "record" television shows that rate high all over the country. The kids definitely need instruction, especially in posture. Their hunched-up positions couldn't be worse. Wise dance teachers everywhere should be doing something about it. Subtle television campaigns might be a service to humanity as well as a boon to business.

On second thought, why pick on the kids. Their dancing is monstrous, but their elders on the *Lawrence Welk Show* are infinitely sadder. Combining the *Arthur Murray Show* with Welk is really a sound idea, if one put the good of the viewer first. The swirling dancers on the *Murray Show* are what ballroom dancing should be. It might make people realize that to dance one should have lessons, just as one does to play golf. Incidentally it was a stroke of genius to have the Murray teachers in billowing white against the cool green walls that hot summer evening of Sept. 2. That was the night Margo danced an elegant rumba with Eddie Albert and made one remember she had been a Spanish dancer. The decibels made Dagmar the winner that night, and we admit her jitterbugging was a riot. But we wish Janet Blair would do some barre work if she insists on dancing on television. In spite of wonderful partner Rod Alexander, the beautiful Janet looked awkward. She simply set her feet down badly. You can't be elegant if you "turn in."

Arthur Godfrey, who evidently hates dancing, had a rarity—a dancer—on his Sept. 2nd *Talent Scout Show.* She was peppy Shirley McGuire, who danced very well and got in a plug for teacher Paul Draper. She would have looked better had she worn a shorter or wider skirt.

Millions of people saw the 1936 *The Great Ziegfeld* on the *Best of MGM* on Aug. 31. The dance public was interested in the big-scale production featuring Harriet Hoctor, the top "ballerina" of two decades ago. Her technique was shocking, especially those flapping *entrechats,* but there was a lovely freedom of movement and *ports de bras* some of our girls might well envy.

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NEWS NOTES

French ballerina Violette Verdy, who has joined the American Ballet Theatre as one of its principals, is seen cutting up at N.Y.'s International Airport, Aug. 1, en route to making her debut the following eve with the co. in Washington, D. C. She has previously been prominently featured in Les Ballets des Champs Elysees, Les Ballets de Paris, and Ballet Rambert.

Wayne Alfred

Mara, right, specialist in Siamese dance, was Sept.'s triumphant winner of $16,000 on TV's "The $64,000 Question" (the subject: great love stories). In Aug. she was choreographer and principal dancer in the R. & H. musical "The King and I," produced in great style at the Shreveport Summer Theatre, La. Above, a scene from the ballet (Mara assisted Jerome Robbins with the Broadway choreography), "The Small House of Uncle Thomas," with Donna Jouett, of Shreveport, at Mara's right.

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Lovely as ever, ballerina Tanaquil Le Clercq as photographed, in a wheel chair at the Lenox Hill Hospital. Her bangs had been cut the day before by colleague Jerome Robbins.

TANAQUIL LE CLERCQ: A Progress Report

BY EUGENE H. PALATSKY

Only thoughts of the present, not the past or future, occupy the mind of Tanaquil LeClercq as she faces the long road toward recovery.

Her husband, choreographer George Balanchine, and mother, Mrs. Edith LeClercq, report that Tanny has adjusted wonderfully to the routine of the polio rehabilitation center at Warm Springs, Ga. "She's happy now, and full of fun just like before," Mrs. LeClercq said. But Tanaquil knows that complete recovery will take years, and the family strongly suspects that she will never dance again. So she lives each day in itself, conscientiously undergoing therapy, reading many books, looking forward to receiving mail, and generally keeping occupied.

Tanaquil was stricken with polio last autumn in Copenhagen where the New York City Ballet was winding up its European tour at the Royal Theatre. On Sunday, October 28, she danced the Swan Queen in the matinee performance and appeared in *Bourrée Fantasque* that evening. After the performance, she complained of a violent headache and a pain in her back. Within a week, diagnosis revealed polio. At the Blegdam Hospital she was placed in an iron lung for six or seven days and then used a chest respirator for seven weeks until her lungs completely healed. But her legs and shoulders remained paralyzed. Tanaquil returned to this country last March and entered Manhattan's Lenox Hill Hospital. Then to Warm Springs, Ga. in May.

Considerable progress has been made. Her left shoulder has strengthened enough so that she can now comb her own hair. She has the use of her arms and hands once again. Tanaquil stands a few minutes each day, and takes some steps with the aid of braces. The polio center is constructed with ramps between floors, instead of stairs, so she travels around in her wheelchair a great deal. The center provides movies three evenings a week. "And Tanny hasn't missed one yet," Mrs. LeClercq noted, in a recent conversation.

Mr. Balanchine explained: "It's merely a matter of waiting to see which muscles come back. Very little therapy is possible, because they're afraid of injuring unaffected muscles. When she's in the water, they move her very carefully. It will take years to learn which of her muscles lie dormant and how many were destroyed."

Taking this stage by stage, Tanaquil never thinks of dancing. She concentrates now on regaining the ability to walk. "She refuses to consider the possibility that she won't be able to walk," her husband said. And he is pleased to report that in recent weeks: "She has seemed somewhat stronger. She can stand a little longer each day."

Mr. Balanchine philosophized for a moment. "People too often think only of the future, always making plans for what they'd like to do some day," he said. "How do they know what's going to be tomorrow? Why not think of the present?

"From what the doctors say," he added, "Tanny's progress in the last eleven months has been good. Though she's been in bed so long, she's still lively. She's kept her spirit, her sense of humor. So we're happy about that. We're just taking each day as it comes."

A Monthly Series

RECORDS FOR DANCE

BY ROSALYN KROKOVER

A contemporary three-act ballet is a rarity except in Russia, and even from there only one ballet score has received enough international attention for an American record company to feel it a reasonably sound investment to bring out in its entirety. That was Prokofieff's *Romeo and Juliet.*

Now we get England's first contribution in this form — Benjamin Britten's score for *The Prince of the Pagodas* (London LL-1690/1), conducted by the composer and played by the Orchestra of The Royal Opera House, Covent Garden. It is being released simultaneously with the visit of The Royal Ballet.

Britten, one of England's most popular composers, is not new to the ballet stage. Choreographers have favored many of his scores. In this country Christensen found in *Variations on a Theme of Frank Bridge* an ideal musical setting for *Jinx.* Likewise Ashton, in *Les Illuminations for Tenor and Strings;* and Robbin's *Fanfare* has made excellent use of *The Young Person's Guide to the Orchestra.*

This full-length, three-act giant is Britten's first original ballet score. He worked directly with choreographer John Cranko in its creation.

Britten had taken a trip around the world before he set to work on this ballet, and according to the accompanying record notes, *The Prince of the Pagodas* "reflects the impact of the non-Western musical sections." While listening to the music one is struck by the fact that he might have spent most of his time in Russia studying Prokofieff, except for quite an excursion into Bali.

As in Prokofieff's *Romeo and Juliet,* the music carefully delineates the story Following the music with the aid o Donald Mitchell's clear-cut notes, one can get a fairly good idea of the work without seeing it. With the exception of the final scene, which is made up of eight variations *(à la* Tchaikovsky's *Nutcracker* and *Sleeping Beauty),* the themes are all tied directly to the characters in the ballet.

The score is skillfully orchestrated, abounds in colorful instrumentation, and many interesting themes. What it does seem to lack, at least from the records, is a strong over-all architectural design and an exciting climax. The recording is first-class, and there is the assurance of a definitive (barring changes that might have been made in the score since the recording was made) performance, since the composer conducted the premiere on Jan. 1, 1957, with the same orchestra.

Another disc to be released in connection with The Royal Ballet's visit is *The Sadler's Wells Ballet, A Silver Jubilee Tribute* (Angel 35521). This consists of either one or two dances from various ballets that have been produced during the years. It starts with Robert Helpmann's first major ballet, *Comus,* produced in 1942, and ends with *Cinderella,* which received its premiere with the company in 1947. Then it skips around with snipets from *Prospect Before Us* (1940), *Lord of Burleigh* (1931), *Les Rendezvous* (1933), *The Rake's Progress* (1935), *Apparitions* (1936), *Horoscope* (1938) *Wedding Bouquet* (1937), *Adam Zero* (1946). There is no explanation as to why the selections were made nor is there any semblance of chronology. However, the music is conducted with authority by Robert Irving, who has been associated with the company for many years, and the orchestra is that of The Royal Opera House, Covent Garden. For those who have seen all of these ballets, the record probably has some significance.

Of real importance is the first *Petrouchka* that Pierre Monteux has conducted for LP (Victor LM-2113). Monteux was the conductor of the world premiere of that ballet on June 13, 1911 in Paris. This is a mellow, warm-sounding interpretation, and it comes at an opportune time, coinciding with The Royal Ballet's revival of the Stravinsky-Fokin ballet. *Firebird Suite No. 2* completes the disc.

(more next month)

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IN THE MAILBOX

Dear Editor:

The August cover of Peter and Michael O'Crotty has thrown the ranch into a minor stampede . . . The two boys reacted in typical manner. Peter demanded a Smith & Wesson K38 Masterpiece of his own, and Mike asked for a toy suit of armor. Because they stood still for the picture, they got them . . .

Peter O'Crotty
Tucson, Arizona

Dear Friend:

The handsome photograph printed on the August cover has prompted me to write this letter . . .

When I was a very young boy, I went to dancing school. Although I did exceptionally well and showed much promise, my lessons were abruptly terminated. Years later, my former teacher told me that I had not been able to continue because my father did not consider dancing fitting for boys: it would make a sissy out of me . . . A few years back, I studied ballet for several months while in New York, but it was then much too late to consider it professionally. Yet even then I showed a proficiency in it . . . Those were the happiest days I remember. My practice tights and slippers were my most precious worldly possessions. Walking to the dance studio, with my hand gripping a cheap canvas bag containing these items which gave recognition to my endeavors, I envied no one in that large city.

Probably this all smacks of the sentimental, yet the physical energy expended during that period was of a very real nature. It was no mere daydream. And so, it is because of all this that I find the photograph to be such a moving one. It strikes deeply, and hurts a little in doing so. Admittedly, seeing it, I am moved a little by self-pity, as I look back upon what I wish might have been. Yet it brings forth a deeper and more satisfying emotion, that of a feeling of thankfulness in the knowledge that the day has come when numbers of youngsters will have opportunities which, until quite recently, were denied others . . .

C. W.
Pelican Lake, Wis.

(Continued on page 59)

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Movies in the Making

On-the-set photographs showing the inside workings of top dance professionals—DANCE Magazine again will bring you, through these and other exclusive features, fresh insights no other publication anyplace can offer.

on the cover: This classroom scene, taken at the Connecticut College Summer School of Dance (see pp. 27-31), gives a familiar look at dance students in action, revealing both uniformity and diversity. Some of the class are there to "keep in condition," others have performing or teaching careers in mind, and a few are not yet quite sure what role dance will play in their lives.
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AUDITION DAY FOR "COPPELIA"

AT THE GREEK THEATRE IN LOS ANGELES

BY RUTH LERT

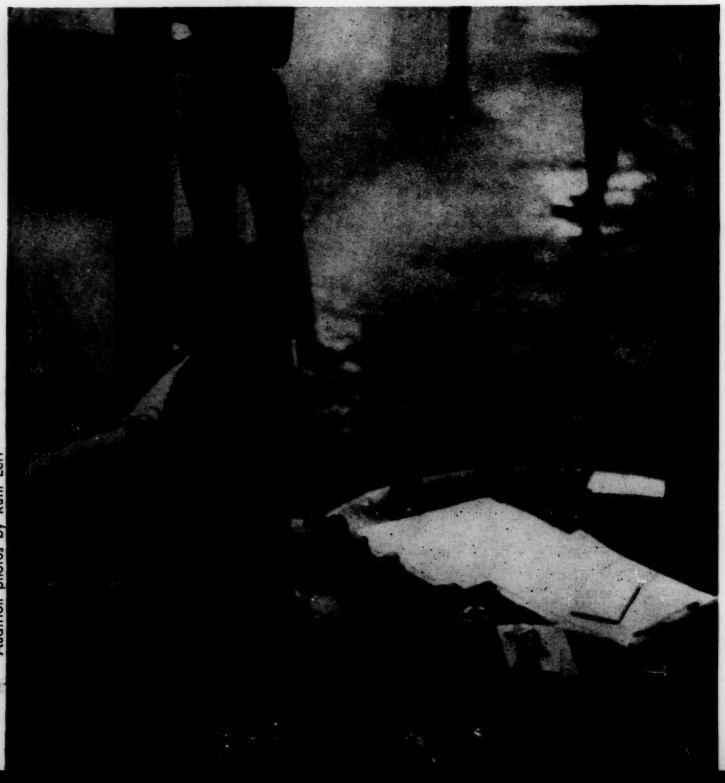
From August 7 through August 11, at the Greek Theatre in Los Angeles, Calif., a fascinating theatre adventure took place. James Doolittle, General Director of the outdoor theatre which offers a magnificent setting for summer opera, theatre, and ballet, presented an elaborate full-length version of "Coppelia," staged by Alicia Alonso (according to the production arranged by Vitale Fokine for Alonso's Cuban company in 1947).

The significance of the event is stated by Mr. Doolittle: "We hope that the Greek Theatre will become the home of a fine resident ballet, a spot where world-famous choreographers and stars may be invited to work and create a dance center worthy of their talent. . . A first step was made with our production of 'Coppelia,' in which 60 local dancers appeared with our distinguished guest stars. The production was of major significance because its critical acclaim revealed that the talent and training of local dancers is of the highest caliber. And the fact that well over 23,000 persons attended the five performances proved conclusively that there is an audience of sufficient size to make a permanent ballet a practical success . . ."

That there was a $25,000 deficit on producing "Coppelia" was not due to lack of audience enthusiasm — an audience

Above: General Manager James Doolittle is a major factor in the situation.

Below: Alicia Alonso at the audition. At her left, Mrs. Doolittle.



Audition photos by Ruth Lert

that packed the house nightly, many in it appearing in splendid gowns and formal attire to celebrate the occasion.

It is Mr. Doolittle's intention to make "Coppelia" the initial production in a permanent repertoire of ballet at the Greek Theatre. (We quote a native Californian: "Mr. Doolittle has a powerful hold on the L.A. audience, and I am betting that he will, come hell or high water, get a resident ballet company for the Greek Theatre. He is apt to point out, with disarming innocence, that there is no relation between revenue and expenditure in the Russian state-supported ballet. This may well have its possibly designed effect on Californians, who are often stung to the quick about their 'lack of culture.' They may just decide to hang expense and support a very good ballet company, just to show everybody, the Russians included. If this state of affairs seizes the right people, it may turn into a matter of native pride and loyalty to support such a company. One way or another, we shall have a chance of seeing some very interesting things produced at the Greek.")

To Mr. Doolittle, the Greek Theatre, Los Angeles, and its company-to-be, we extend our interest, enthusiasm, and the very best of good wishes. *L. J.*

Above: Andre Eglevsky, who has appeared previously with the NYC Ballet in the splendid California outdoor auditorium, partnered Alonso in the Greek Theatre's production of the three-act "Coppelia."

Below: Joanne Miyamoto was one of the sixteen chosen from two hundred.

At 2 p.m. on a sweltering July afternoon, the huge basement hall of the Greek Theatre in Los Angeles' Griffith Park was swarming with eager girls, ranging in age from 15 to 25 years. Tall girls, short girls, beautiful girls, plain girls—some in slacks, others dressed to the nines, some minus make-up, others in full war paint. A somewhat uncanny uniformity was evident in coiffures: hair tightly drawn back from the forehead and coiled into neat little buns on top of heads. Ballet dancers all—some shy with the unmistakable bearing of the bewildered neophyte; but the majority with heads held high, eyes intent, with steely determination to make this *their* day.

A dance audition had been called by Alicia Alonso to augment her own company of ten (including her daughter, Laura) for a series of five full-length performances of *Coppelia* which she was mounting for the big outdoor stage. Earlier that day an audition for men dancers had taken place. Twenty-six men had auditioned, sixteen were chosen.

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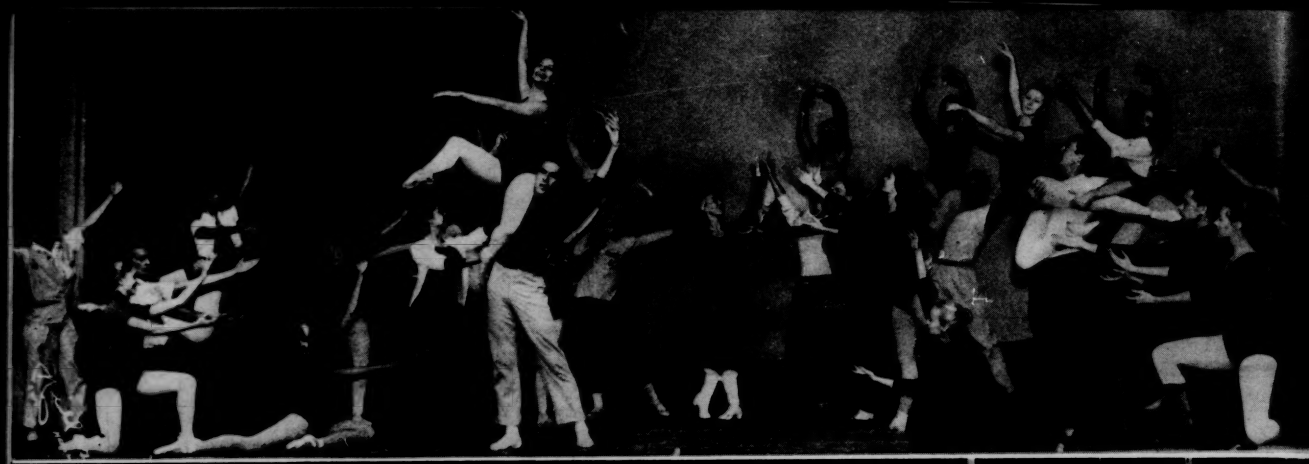


(continued from page 17)

To dance in the same company with world-famed Alicia Alonso, Andre Eglevsky and Danish dancer-mime Niels Bjorn Larsen was the ambition of everyone of the two hundred girls who answered the audition call. None of them considered as yet that she might be among the hundred and eighty-four who were to be sent home hours later after a gruelling test of ability that would leave only sixteen "chosen ones."

(I must look poised. I think I brought the wrong tights. The ones with the run. I'd better fill out this card in a hurry, or there won't be time to warm-up. How old am I? How tall? What's the color of my eyes? Of my hair? What professional dance experience? My teacher's name? Do I have a union card? If so, which one? There's Sandra; I bet I'll do better, but she's steadier on her inside pirouettes.)

Stage manager Barry McGee collects the cards, which are waved under his nose by eager hands. The girls rush toward the dressing rooms to change into practice clothes.

The great rehearsal hall directly below the stage is dimly lit and strangely quiet. A beat-up-looking upright piano is at the far end. A woman pianist nearby, disinterestedly thumbing through a dog-eared copy of Chopin waltzes. Two small round tables and a few chairs have been set up along the edge of the rehearsal floor. Suddenly the hall seems to take on twice its proportion—an optical illusion created by the diminutive figure in black now making her way to the table.

Raven-black hair, parted in the center and combed softly to the nape of the neck. Strong brows over large, almond-shaped dark eyes. Finely structured cheekbones which enhance a deep-red, unsmiling mouth. Wearing a plain black sheath dress, a single strand of pearls and tiny earrings, this beautiful aristocratic woman might have stepped straight from the society pages of a Sunday rotogravure section. It is ballerina Alicia Alonso, who, only a short while ago, finished her daily class-work session in tights, leotard and toe shoes and was drenched with perspiration. She quietly settles herself at the table, pulls out various items from her purse with bird-like movements of slender, very white hands. Alicia Alonso is ready for the audition to begin.

At her side, a young girl in a pink jersey dress and soft ballet slippers, after a whispered conversation in rapid Spanish, raises her hand and gives the go-ahead sign to the stage manager who has posted himself at a side door.

Now there is an onrush of sound: the shuffling of slipper-shod feet, the rasping of toe shoes in rosin boxes, the clomping of hastily placed rehearsal bags and purses, and above all: the multi-voiced, high-low babble of the first fifty girls who are to audition. Alonso looks absolutely staggered in the face of this mass invasion. McGee claps his hands and shouts: "Quiet, girls!—There will be AB-SO-LOOOOT quiet here! Warm up and get ready." The noise subsides as if by magic. They know that this means business. By twos and threes they walk onto the center floor from the periphery of the room. They are asked to line up, facing the ballerina. The hall is not long enough to take the entire line. They line up two deep.

The assistant in pink is Martha Mahr, a young dancer from Argentina and a member of Alonso's permanent Cuban company. She helps in organizing the first groups of girls. They are divided into units of six, counted off down the line like army recruits in basic training. Now she steps out before them, rapidly demonstrates a series of movements, then resumes her watchful position at Alonso's side. The ballerina lightly raps the tabletop to attract the pianist's attention and says: "—Y!—" (Eeee.) The first six girls stand transfixed, looking utterly bewildered. Alonso's voice, barely audible now, repeats: "—Y!—" The music begins and the girls start moving. They have now understood that the "—Y!—" is the Spanish equivalent for the "—and!—" which marks the beginning of every combination.

Changements and *entrechats. Soubresauts* and *echappées.* Stop. Thank you. Next group, please. Thank you. Next, please. Alonso watches them quietly but with tremendous intensity. No fault escapes her. The jet-black eyes observe the girls' technique, their body placement, *port de bras,* expressions, nervousness or calm, as the case may be. All during these goings-on, people join her briefly at the table, drifting away eventually and replaced by others. She chats with Mrs. James Doolittle, wife of the Greek Theatre's General Manager; with Betty Ferrell, her personal representative; with the calm and unruffled Barry McGee, who is preparing to bring on the next horde of fifty from the outer hall. But Alonso's attention never strays from the dancing applicants.

The girls are now doing a longish combination of *glissades, arabesques, pas de bourrée and pirouettes.* Alonso instantly picks the best of each group. "Your card, please—," she says softly, and the girl so addressed steps close to the table, pulls a damp card from the neckline of her leotard and reverently hands the paper to the examiner. Alonso closely inspects the information given on the card, then sends the girl to either the near or the far side of the hall, soon to be joined by other girls who have been picked in

(continued on page 67)

Opposite page: Top: Rehearsal of the Greek Theatre's production of "Coppelia" — Alonso and Eglevsky, center foreground. Center: Performance photo of Act II, in the toy shop of Dr. Coppelius—Alonso and Niels Bjorn Larsen, center stage, Below: The happy finale.

IN THE NEWS

At right:
DUNCAN MEMORABILIA: This drawing of Isadora Duncan (who died 30 years ago, Sept. 14, at the age of 49, when her flying scarf was caught in the car's wheel as she was motoring near Nice) is by Jules Grandjouan. The French artist did many hundreds of such fine action drawings during the fascinating years of the great dancer's performance tours. When a rare copy of his book of Duncan drawings was acquired by the Dance Collection of the NYC Public Library 2 years ago, a search for Grandjouan was started. He was finally located in Nantes, Southern France. He has since contributed several hundred original drawings of Duncan to the Library's Dance Collection, which is now cataloging them in preparation for a major exhibit next year. Other drawings by him were sent to San Francisco, birthplace of Isadora, for an exhibit and tour, sponsored by Mr. & Mrs. J. Harold Smith.

Also being added to the NYC Library's Dance Collection is a momentous group of Duncan memorabilia presented this month by Irma Duncan (member of Isadora's performing group and head of the Duncan School in Russia.) Included are costumes, personal effects, and correspondence from such notables as Gordon Craig and Ellen Terry. *(All to be explored in a forthcoming DANCE Magazine illustrated feature.)*

Serge Lido

Below:
VIA BALLERINA: When DANCE Magazine presented a comprehensive, illustrated article about dancers on stamps in its Dec. '56 issue, there were none included of ballet dancers. Now, for the first time, two classic ballerinas make philatelic appearances. Below, a current Danish stamp with Margrethe Schanne as La Sylphide; at right, a Cuban Stamp honoring Alicia Alonso, esteemed leader of her own company and school in Havana.

Above:
CHINESE INSPIRED: Dancer-choreographer Ana Ricarda (her *Del Amor y de la Muerte* is a favorite in the de Cuevas Co. repertoire) worked for 4 years on the preparation of *La Chanson de l'Eternelle Tristesse (Song of the Unending Sorrow)*. It was presented by the Marquis de Cuevas Co. in Paris last June, and again recently at the Edinburgh Festival of Arts, Sept. 1-7. According to all reports, Serge Golovine and Nina Vyroubova, above, as the Emperor and His Favorite, were outstanding in the lead roles. The work, based on a love poem of the Tang Period, is an interesting venture into the always difficult combination of Oriental and balletic movement. Its highly praised costumes and music are by N. H. Stubbing and Christopher Hedington.

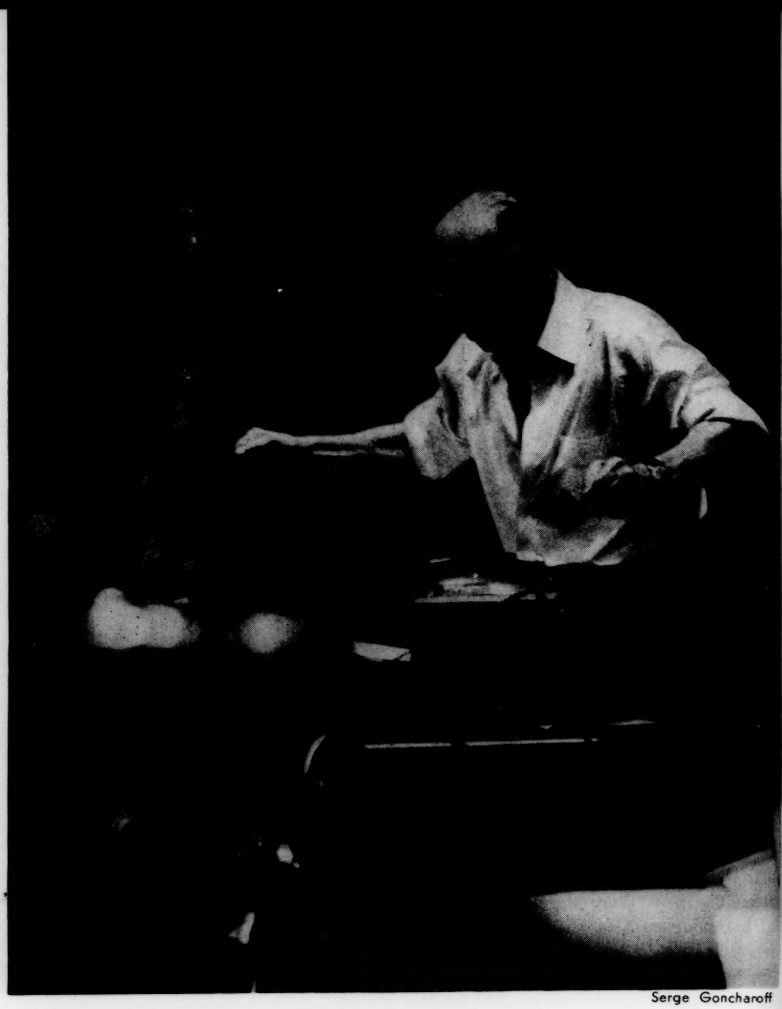
(over)

IN THE NEWS

At right:
STRAVINSKY AT 75 & "AGON": Composer Igor Stravinsky, who has written—for Diaghilev's Ballets Russe or the NYC Ballet—many great ballet scores (among them *The Firebird, Petrouchka, Le Sacre du Printemps, Les Noces, Apollo,* and *Orpheus)* received nationwide musical honors on his 75th birthday, June 17. He is seen here conducting the Los Angeles Music Festival Orchestra during a recording session for Columbia Records. The composition was *Agon,* premiered at the Los Angeles Festival.

Agon was commissioned as a ballet by Lincoln Kirstein, General Director of the NYC Ballet, 2 years ago and is scheduled to be choreographed by George Balanchine and premiered during the co.'s fall NY season, which begins Nov. 19.

Below: Among the special guests present at the California recording session were Mrs. Stravinsky (in foreground) and George Balanchine (3rd from left).



Serge Goncharoff

Serge Goncharoff

ENCHANTMENT OF BALI: For 12 performances at NY's ANTA Theatre, and then a tour of the U. S., there come from the village of Tabanan on the island of Bali, Indonesia, a company of 50 dancers and musicians. These include palace, temple and mask dancers, actors, clowns, and—rarely seen, even in Bali—"trance dancers." The co., imported by Columbia Artists, is being prepared by Columbia's President Frederick Schang, and by Paul Szilard. It makes brief Sept.-Oct, appearances in Lucerne and Paris and opens here, to present its special variety of epic story dramas and classic Balinese dance, on Oct. 24.

At left: The Legendary dancer-teacher Mario, brought from retirement for this tour. Behind him, members of the Tabanan Palace gamelan.

Above: Ni Ketut Witi, one of the delightful 9-year-olds who, by tradition, are the virtuoso performers in the myths and dramas of Bali.

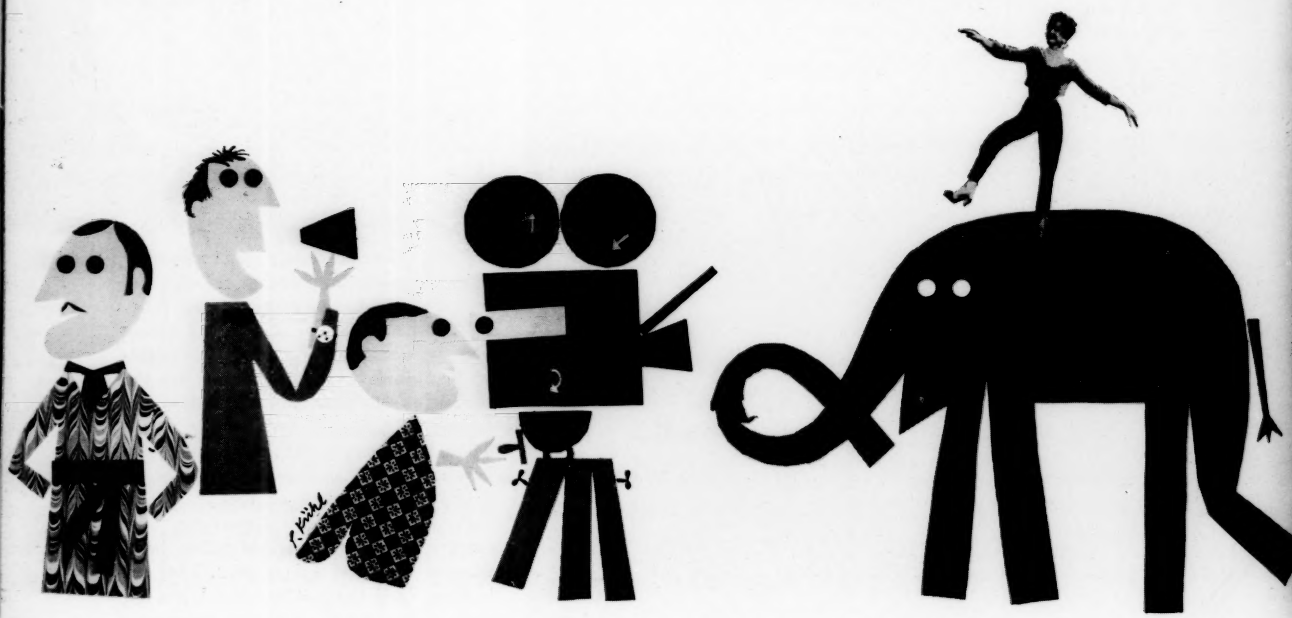
Below left: Temple dancers appear at the Tabanan Palace as Heavenly Nymphs.

Below right: In one of the great epic story dramas from the "Ramayama," two great kings (they wear masculine headdresses) have had a long feud. They are brothers, and the evil one has killed the good one (center). Rama is intervening and will bring him back. (All these photos were taken in Bali in performance.)

A movie dancer explains the mechanics of a film job in Hollywood

SO YOU WANT TO DANCE IN MOVIES?

BY ROY CLARK



Through the portals of Central Casting pass the most "undiscovered" people in the world. Every day scores of hopefuls walk into that office saying, "I want to be in pictures." Some make it, some don't. And those that do have a lot to learn. It's a special kind of world we live in. There's plenty to gripe about, and those who do the most griping are usually the "real show folk." But we dearly love our movie careers.

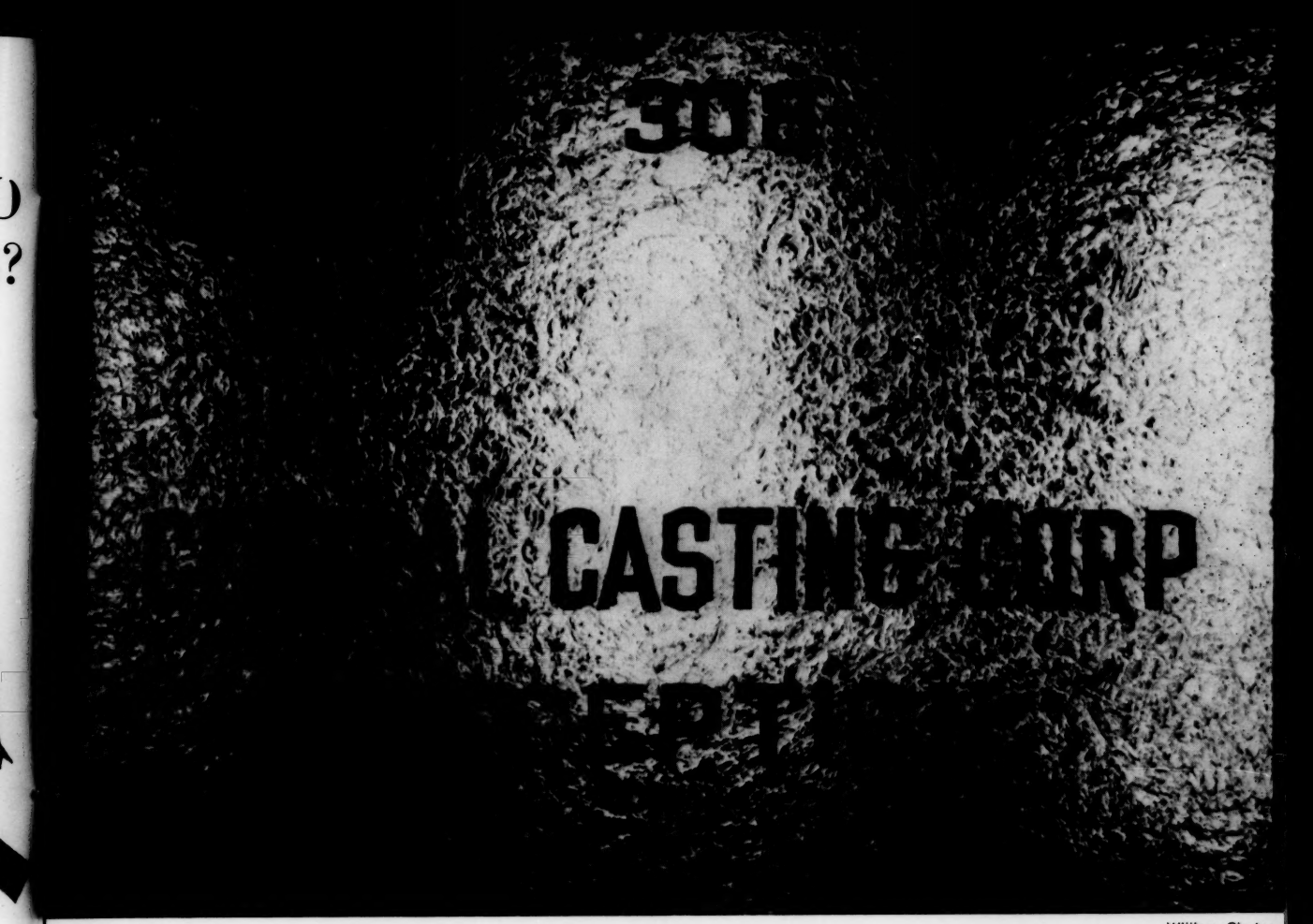
The start is at Central Casting. Once a week people are interviewed there — but this by no means indicates that they are accepted for registration. Applicants fill in a type form which is then placed on file — dancer, cowboy, athlete, character face, society type, etc. But they are accepted only when there is a demand for their special type. With a 3,000 membership, it would be foolish to keep adding to the Central Casting roster. Dancers are only a small part of the talent handled there. Many listed are motion picture and show business veterans. CC has between 300 and 400 dancers registered, but only a small percentage of these find employment as regular dancers.

If you should be accepted by Central Casting, you automatically have to join Screen Extras Guild, an expensive union. But without CC behind you, you can't join SEG unless you have a letter from a director or producer stating that he wants your services for a particular picture. Contrariwise, there are many SEG members who can't join Central Casting, and thus they are unable to go on interviews issued by CC. Similarly, should a person carry only a Screen Actors Guild card, he can't be interviewed for or work on any SEG job unless a director or producer makes a specific request for him.

Central Casting is a private corporation which acts as an employment agency. The major studios—not the members—support it, and its registration and employment services are free of charge to the performer. Registration at CC is not a vested right, and periodically the membership files are checked for the purpose of retaining only those whose employment records indicate they are regularly available, or those for whose services there is a potential demand.

When a movie studio notifies CC of the number of dancers needed and the kind of dancing required for a particular job, the casting directors go through their dance file and call the dancers available or the ones requested by the studio. A call from CC includes the time of the interview, the choreographer, the type of dancing, and the daily rate of pay — if selected.

To some applicants the name of the choreographer suggests the kind of wardrobe to wear. For some it will be the casual, neat look; for others it will be floor-mopping clothing. Upon entering the studio casting office, the interviewees are given "carfare" — which covers a few gallons of gas, cigarettes, coffee and a few



William Claxton

phone calls. The interview vaguely resembles a cocktail party.

Some dancers arrive at the interview knowing the script demands and dressed accordingly, while others arrive only to display their terpsichorean ability. Some are familiar with the choreographer's style and, trying to prove themselves, offer the choreographer's "old steps" — a big bore for all concerned.

No two choreographers conduct their interviews alike. There is usually the familiar procedure which requires the dancers to line up while the choreographer, producer and director make their choices. Then there is the dance director who requires more than two or three dance combinations—practically a full performance. (Sometimes they are auditioning their own choreography rather than the dancer.) Some conduct their interviews with a concentrated look that would shake Yucca Flats; they doubt you, your dancing, their choreography, and themselves.

If the interview runs over an hour and a half (and this happens frequently), the studio sends you a "quarter check" — a fourth of a day's pay. Being called back on a second interview costs the studio another quarter check.

Dark roots become blond — and vice versa; heels are built up or flattened; some go in for padding, while others harness themselves in; "caps" sparkle like neon; body make-up is applied to the anemic. Choreographers are always doing a "double take" at a new nose, a built-up chin, a new hairline or pinned-back ears. This is a land of magic surgery — but *a dance job is at stake.* There is much factual basis for the classic story of the dancer who arrived at the interview looking very much the part, but who couldn't dance because his rented costume was too tight, he couldn't breathe through his putty nose, and nervous tension was causing his bad dye job to run.

Often at an interview the choreographer selects a certain few dancers to be his "skeleton crew," which will begin immediately on the job. They assist and work out the basic dance sequences with the choreographer. As more dancers are needed, they are added until the dance director has everyone he wants.

Dancers are not always given contracts on the first day of rehearsal, or even the second. This gives the studio the pleasure of replacing us if they are still in doubt of our ability, or if the front office thinks this dance number can be eliminated from the script (and this happens, too). After we sign our contract, we are guaranteed one week's salary no matter what happens.

The shooting date is booked weeks in advance, and is very rigid. The production schedule sets specific rehearsal days. In the past choreographers frequently ran over the schedule, and one dance job could turn into a regular career.

There is a basic wage for dancers, but after the first few days of rehearsal, the dancers and the production manager dis-

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cuss the work required and try to reach a satisfactory money agreement appropriate to the specific assignment.

Movie assignments are all different, and very early on the job the word "adjustment" comes to the surface. An adjustment is additional money compensation added to the salary of a dancer who is required to do more hazardous work or something other than what was first described in the call. (The hardest jobs often pay the least, and on another easier one you might find yourself sweeping up adjustments right and left.)

A simple turn resembling a ballet combination can place the dancer in an entirely new money bracket. Other "adjustable" items are lifts (for both the boy and the girl), falls, knee slides, acrobatics, working at a height (which is considered hazardous), wearing body make-up or a beard, working in water, and doing special "business" with the star. (On a recent picture I recall that the dancers received adjustments for nearly all of these items, thus receiving more pay than the featured players. But they deserved every cent.) Working with fire means adjustment, but wind machines are not the basis for extra money. If the director hands you a camel or an elephant to work with—take it. Riding it is more profitable than dancing with the star!

A quarter check is paid for one minute after the eight-hour work period. If the overtime exceeds two hours, you are on a "half check," which means you receive a check and a half for the day. Our Screen Extras Guild sees to it that fifteen minutes of each hour is a rest period. Working more than five and a half hours without a meal break constitutes a "meal penalty," which adds further to the check.

A few days before shooting there is a recording session, and the skeleton crew of dancers meets with the musicians to work out the exact tempos which they have been rehearsing. The recording session usually takes a day. The dancers rehearse with the recording for several days before the actual shooting date.

On shooting days the girls receive the earliest call — 6:30 a.m. — for make-up, hairdresser and wardrobe. If a special effect is desired, the morning call is even earlier. On period pictures the boys, too, have to have a hairdressing session, but otherwise they are concerned only with make-up and wardrobe.

Now you are on the set and ready to dance — but inevitably there are some waits. The set has to be lighted, and this isn't done with a magic wand — it takes time. Once it lighted and the camera is ready to roll, the dancers wet their lips. At this point they, and the choreographer, might learn for the first time that the number is to be shot in silhouette. There you are in a costume rich with beautiful detail and with a make-up job especially for "the folks back home"—and you have to do those creative dances with the lights behind you. At times you may find you are off-camera and not even a part of the silhouette!

Many times the "close-ups" are taken at the end of the day — never at mid-day when you feel and look your best. Also, the most difficult part of the dance is usually shot at the end of the day, just as the body reaches the numb stage. While they are lining the numbers up on the camera, they will give you marks on the floor. This means: dance like fire, do a million turns, "sell"—and look for your marker (a piece of black tape on the floor). Often a director will want to shoot a number out of sequence, and you will find yourself taking the final pose as the first shot. And two days later you will be working on an earlier part of the routine.

Several weeks after the dance job has been completed and the studio cutting department has edited the dance, you will receive a dubbing call from Central Casting. This means you return to the studio and, with the aid of ear phones and watching yourself on the screen, you add your footsteps, handclaps and finger snaps. Dubbing calls usually last one day.

Hollywood dance directors these days have dance-ins, who work out the routines with the choreographers. A dance-in studies the script, becomes familiar with the characters, learns the dialogue or songs which precede and follow the dance. Often the dance-in becomes the confidant of the star, and the liaison between choreographer and the star or featured dancer. The rehearsals take place while the book is being filmed. Usually the star arrives to begin rehearsals after the number has been completely choreographed by the dance director and the dance-in. (Of course there are some dance personalities who want to be in on the number from the beginning, and when this procedure is followed the integrated style and overall effect is quite obvious on the screen.)

A dance-in, in other words, is more than just a dancer — he is first a dancer, then an actor, singer, and teacher, too.

Most movie dancers have had experience on TV, and it is interesting to hear comments as to preference. Many would rather work in live TV — doing a couple of fast numbers, getting it over with and go on to a new job. Others like the perfection of motion picture technique and the security of a long film assignment. Cen-

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NEW LONDON: TENTH SUMMER

America's leading modern dance festival mirrors recent developments in the art.

BY DORIS HERING

PHOTOS BY MATTHEW WYSOCKI

The Connecticut College School of the Dance is one of the few to include a course in teacher training. It takes place during the last two weeks of the six-week summer session. Children's class (led above by Assistant Patricia Heigel) is used to demonstrate teaching technique.

It must be somewhat disquieting to build a fortress with no assurance that it is not lodged on air. And yet that is what Connecticut College (with, for the first three seasons, the assistance of New York University) did ten years ago when it founded a Summer School of the Dance concluding each year with an American Dance Festival. For it elected to further the modern dance cause at precisely the point where it threatened to stop being a cause. That took courage.

Each summer since then, the College, situated outside of New London, Conn., has maintained the bastion, concentrating exclusively on modern dance in its classes and in its performances.

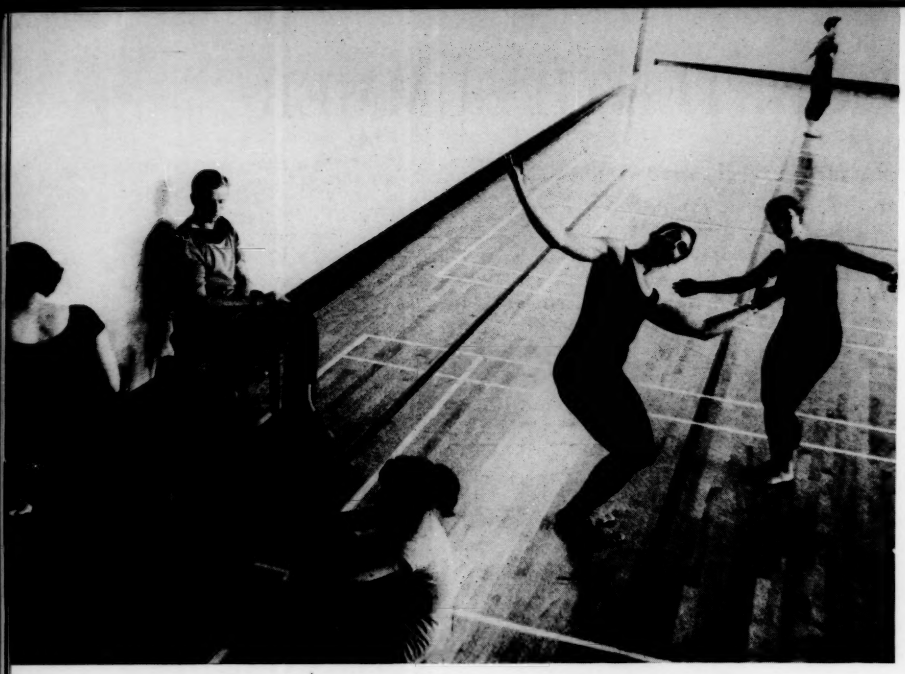
There have been significant moments—the premiere in 1948 of Martha Graham's *Diversion of Angels*, the 1949 premiere of José Limón's *Moor's Pavane*, the 1953 premiere of Doris Humphrey's *Ruins and Visions*, the 1957 revival of Doris Humphrey's *Passacaglia and Fugue in C Minor*, the 1956 appearance of Swedish modern dancer Birgit Akesson, and the 1957 arrival of German modern dancer Dore Hoyer.

And there have been arid times. For the modern dance was going through an inevitable transition from its early militant emphasis on content to the present emphasis on form. The Festivals seemed to be holding a handful of sand.

But in this year's Tenth Anniversary Season, there were freshets of optimism. There was new vitality in the school. There was an interesting new balance of styles in the concerts. The school's enrollment was up 15 per cent over previous seasons. Five new courses were added to the regularly scheduled classes in technique, composition, notation, musical improvisation, esthetics, stage craft and dance education.

Young professional dancers on the faculty or studying at the school were featured in a series of Wednesday evening Little Concerts. The Monday evening lecture series centered about "The Making of a Dance" and included "Can Dance Composition Be Taught?", "Concept and Choreography," "Choosing and Using Music," "Staging and Lighting," "Designing, Space and Texture," and "How to Look at a Dance" (the last with a panel of dance critics). Music was emphasized in Sunday evening instrumental concerts by faculty members and

(over)

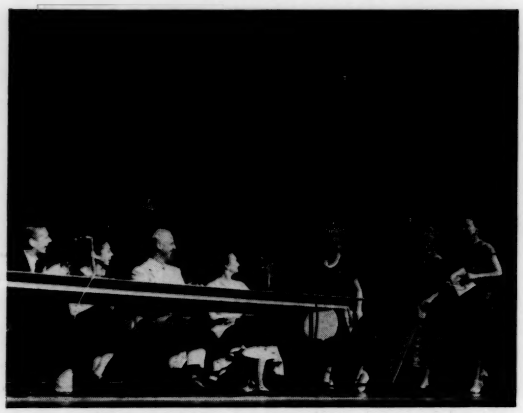


a final program in which composer Norman Lloyd commented on the music to be heard during the Festival.

The Festival itself took place Aug. 15 through 18. There were new compositions by Doris Humphrey, José Limón and Alwin Nikolais, all of whom were on the faculty this summer. And among the Festival guests were the Mary Anthony Dance Theatre and soloists Daniel Nagrin and Dore Hoyer.

Festival high points were Mary Anthony's group work *Threnody* (Britten) and Dore Hoyer's five-part solo, *The Great Song*. Strangely, although the former was a narrative work and the latter an abstraction, they had an element in common. It was a quiet sense of ebb and flow in their approach to movement. Every strong impulse led naturally to repose.

The finest studies in tragedy have always been deceptively simple in outline. That was how it was with Mary Anthony's *Threnody* (based upon J. M. Synge's *Riders to the Sea).* There was structural richness in this study of the men who struggle with the sea and the women who wait and mourn. Miss Anthony interwove sea-rhythms with their surging steadiness and land-rhythms with their staccatos and stops. And at the moments of climax, a strong pictorial quality was brought into play—an early Van Gogh grouping of women about a dead boy, a Winslow Homer cluster of males straining against a rope. And yet the total



On this page:
Top: Lucas Hoving directs a class in Elementary Composition. The curriculum is roughly halved between technique and composition, the latter taught principally by Doris Humphrey and Louis Horst. This year a new course in Group Forms was introduced by Mr. Horst.
Center: Some the participants on the first Monday night lecture. (l. to r.) Pauline Koner, Alwin Nikolais, Doris Humphrey, Conn. College President Rosemary Park, Festival Directors Ruth Bloomer and Martha Hill.
Bottom: Wisnu Wardhana Surjodiningrat, one of three Indonesian students on Rockefeller Grants, teaches a special class.

effect was of oneness, of a single voice crying out in anguish. It went straight to the heart, a little bit the way the Greek tragedies do.

The more sophisticated members of the audience said of Dore Hoyer, "She is clearly in the Wigman tradition." But since we have never seen Wigman, Miss Hoyer was to us a revelation in pure movement-intuition. Watching her was like revisiting the essence of modern dance—movement rising from a deeply personal source to assume universality.

Miss Hoyer's *The Great Song* was a true cycle, beginning and ending with the same statement, a "Dance of the Divine Possession." With her face painted anonymously and her hair concealed, she embarked upon a huge circle, as though she were cleansing and purifying the dancing ground (one of the many oriental affinities in her art). Round and round she circled, rolling her head, lifting and dropping her arms, revolving upon her own axis like an earth turning upon itself while engaged in the wider universe.

Then there was rest in the "Dance of the Pure Simplicity" with its softly suppliant hands. Hardness and strength were in the "Dance of the Brutal Force," but its lunges and clenched fists lacked somewhat in originality. In "Dance of the Sublime Sorrow" Miss Hoyer again returned to intuitive movement. And through the dance's andante patterns she resembled a tree patiently bending to the ground under a great burden.

Before returning to Germany, Dore Hoyer gave a concert (Aug. 26) at the McMillin Academic Theatre in New York City. She presented another five-part cycle, *On Black Ground*, and her renowned *Revolving Dance* to the Ravel "Bolero" (most of Miss Hoyer's other music was by her accompanist, Dimitri Wiatowitsch, and it created a remarkable unity of movement and sound). *On Black Ground* was more intellectual than *The Great Song*, but again we were fascinated with Miss Hoyer's ability to create endless shadings on a single statement.

Many dancers have tackled Ravel's "Bolero" only to be ultimately dominated by the music. Not Dore Hoyer. Spiraling ceaselessly, she evoked apexes of mysticism, eroticism, and demonianism, all welded together with technical audacity.

Over and over, as the works, new and old were unfolded, we were struck with the wide variety of dancing styles that now align themselves under the banner of modern dance. What the choreographers said — the subject matter of their works—did not seem nearly so arresting as the dance language they used.

The rhythmic spaciousness so prevalent in the Anthony and Hoyer offerings was nowhere to be found in Doris Humphrey's exhuberant *Dance Overture* (Paul Creston). It piled impulse upon impulse like a gong struck repeatedly before the initial reverberations have vanished. While *Dance Overture* had certain structural similarities with Miss Humphrey's *Variations and Conclusion from New Dance* (especially in the play of individuals against group), the piling of overtones made it quite unique in her output.

It began with the company (augmented to thirteen) confronting the audience, one arm up in salutation. They broke, some circling rapidly in the background. Individuals began to take over. There was a stunning entrance for Pauline Koner lifted in soaring air-splits between Lucas Hoving and José Limón; a swirling duet for Michael Hollander and Ruth Currier; a square dance formation, and conquering leaps that finished abruptly with the whole group together in an off-balance stance.

Among the newer company members, Vol Quitzow, Lola Huth and Lucy Venable were especially delightful. But most impressive of all was Mr. Limón, dancing with spring and freedom and high joy.

Mr. Limón's new work, *Blue Roses* (score orchestrated by William Lorin from themes by Paul Bowles) hovered between poetry and prose. As he moved his characters (derived from Tennessee Williams' *The Glass Menagerie)* behind a wall of scrim, he was obviously searching for a poetic concept. And he achieved it in the scenes of imagining—the sea sails for the Son, the gentlemen callers' quadrille for the Mother. But the rest of the dance has yet to take wing. *(over)*

At right:
Glen Tetley and Lola Huth lead the Doris Humphrey Repertory Class in a revival of Miss Humphrey's "Passacaglia and Fugue in C Minor." Other Humphrey Repertory Revivals have included "Song of the West" (1952), "With My Red Fires" (1953), "Soaring" (1954), "Water Study" (1954), and "The Shakers" (1955). This summer, a new course in Limón Repertory was added to the curriculum.

Betty Jones' portrayal of the Daughter was touching in its spun glass fragility. Lucas Hoving and Lavina Nielsen were appealing as Son and Mother. But Mr. Limón would do well to extract himself from the role of the Son's Friend. It is not for him.

He more than vindicated this bit of casting maladresse with his dance-acting as the Emperor Jones. Sprawling and sidling and hurtling through space, he created a towering image of brutishness.

Seeing *Emperor Jones* again, one was struck afresh with its granite strength. Raw and rough it is, yet curiously moving in its revelation of anger and fear. And the high tension performance of Mr. Limón and his stunning male company was in itself a tour de force.

Alwin Nikolais' most recent works have been concerned with mechanics — the mechanics of perspective, chiaroscuro, color, rhythm and sound — all parts of the dancer's world, but elevated by Mr. Nikolais into the whole of the dancer's world. In his new work, *Runic Canto* (arr. Nikolais), there was a new and welcome attempt at a dance impetus.

Above: Lucas Hoving, Betty Jones, José Limón and Lavina Nielsen in the American Dance Festival premiere of Limón's "Blue Roses." The work is danced behind a scrim. Below: The Henry Street Playhouse Dance Co. (augmented for this work) in the premiere of Alwin Nikolais' "Runic Canto."

Like primitive celebrants, his dancers (Henry Street Playhouse Dance Company augmented with fifteen dancers) crouched, then surged forward with their arms and heads up. They formed tremulous groups about a set of leaf-and-tree symbols. They ran and jumped and fell with their legs jutting up. There was a moment of tenderness for Gladys Bailin and Murray Louis; an intertwining of men and women, and violent circling ending in a fall in semi-darkness.

It is fascinating how the modern dance freely pendulates between abstraction of this kind and narrative dance. Daniel Nagrin's solos always tell little stories, usually with a touch of irony.

His indestructible gangster *(Strange Hero)* and his compulsive salesman *(Man of Action)* are hearty caricatures of contemporary man. And his new work, *Indeterminate Figure* (reviewed in detail in the Sept. issue), should, after it has been pruned, be a valuable addition to the collection. At present its portrait of a solitary man buffeted between fears and fantasies occasionally lapses into a pantomimic approach that disturbs the continuity of its dance fabric.

Also essentially narrative was Pauline Koner's extended solo, *Cassandra.* Seeing it again, we were again disquieted that such monumental dancing could produce so little real emotion. Her Cassandra was not so much a tragic woman as a miraculously disciplined mechanism.

Some artists have leit-motif works to which they constantly return to make changes. Ruth Currier seems to be doing this with *The Antagonists.* This year's Festival found the work considerably expanded from the original version. And we had the feeling that this is not its ultimate state.

Originally, *The Antagonists* was a savage physical combat between two females. The combat has now been made the climax in a pandora's box of concealed strength that suddenly blazes into the open. Although this concept is more detailed in its exploration of the psychological relationship between a Zealot and her Victim, it is also more impersonal and consequently less moving (despite

(continued on page 80)

Above:
The José Limón Company (Lucas Hoving center, José Limón far right) in the opening gesture of Doris Humphrey's new "Dance Overture," created especially for the Co's. current European tour, and premiered at Connecticut College.

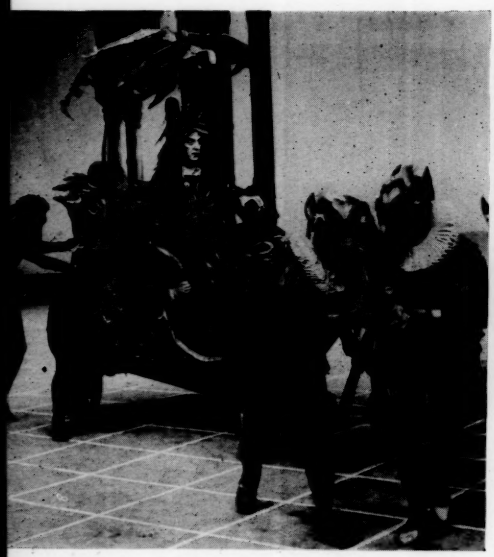
Below:
J. M. Synge's "Riders to the Sea" was the source for Mary Anthony's "Threnody." In the final moment, Miss Anthony, Bette Shaler, and Joy Gitlin bend over the Son (Paul Berensohn) lost to the sea. The Anthony Dancers were Festival Guests this summer.

Will Rapport

PROLOGUE: Variations of the Fairies' Cavaliers at the christening of Princess Auror

THE ROYAL SLEEPING BEAUTY

Britain's Royal Ballet, now on its fifth American tour, again brings "The Sleeping Beauty," most popular ballet in its repertoire.



At Left:
PROLOGUE: The Wicked Fairy Carabosse (Frederick Ashton) enters to place a curse upon the newborn baby.
Above:
ACT I: Princess Aurora (Margot Fonteyn), pricked by a spindle that Carabosse (in background) has given her, must now sleep for a hundred years.

Virtually every ballet company has a work that becomes its trade-mark — one that most fully represents its essential point of view. For The Royal Danish Ballet it is *La Sylphide;* for The Ballet Theatre it is *Pillar of Fire;* for the New York City Ballet it is *Serenade* . . . and for The Royal Ballet it is *The Sleeping Beauty.*

This three-act ballet, choreographed by Marius Petipa and first presented in St. Petersburg's Maryinsky Theatre in 1890, coincides with the very essence of the British point of view, for it is framed in the pomp and formality of a royal court, and its principal characters are a prince and princess. Its fairies and special scenic effects are in the best pantomime tradition. And its leading role is especially suited to the lyricism of the company's beloved prima ballerina, Margot Fonteyn. Then, too, there is the Tchaikovsky score, certainly the most fresh and glittering of the composer's ballet output.

The Diaghilev Ballets-Russes, which exercised a potent influence on British ballet taste, presented its *Sleeping Beauty* for the first time at London's Alhambra Theatre in 1921. The impression was indeed lasting.

ACT III: Fairy tale characters are invited to dance at the wedding:

At Left:

The Bluebirds (Brian Shaw and Rowena Jackson).

Lower Left:

Puss-in-Boots and the White Cat.

Lower Right:

The Three Ivans (Alexander Grant in center).

Below:

ACT III: Prince Florimund (Michael Somes) and Princess Aurora (Margot Fonteyn) perform a joyful pas de deux at their wedding celebration.

In 1939, when Sadler's Wells was casting about for a spectacular ballet to add to its repertoire, it was only natural that it should turn to *The Sleeping Beauty*. The revival took place at the Sadler's Wells Theatre in a production staged by Nicolas Sergeyev after the Petipa original. Scenery and costumes were by Nadia Benois. The cast was headed by Margot Fonteyn and Robert Helpmann as Princess Aurora and Prince Florimund.

In 1946, Nicolas Sergeyev supervised a second production of *The Sleeping Beauty*; Frederick Ashton and Ninette de Valois added segments of choreography; and the Blue Bird Pas de Deux was revived under the supervision of Stanislas Idzikowsky. New scenery and costumes were designed by Oliver Messel. This was the version that New York first saw in 1949. And on each subsequent American visit of The Royal Ballet, *The Sleeping Beauty* has endeared itself anew to American audiences.

The pictures on these pages present dramatic highlights of the fairy tale of the princess put to sleep for a century and awakened by a lover's kiss. *D. H.*

DANCE TEACHER ASSOCIATIONS And Their 1957 Conventions

INTRODUCTION

Many readers, especially young teachers, write and ask: "What is the difference between one dance teacher association and another?" To answer this question straightforwardly, and as helpfully as possible, we have asked the eight dance teacher organizations which have summer conventions to tell us about this year's convention, and also to let us know about their association's special characteristics — letting us know how they differ, not only geographically, from one another.

It is important to explain that there exist in Boston and Southern California regional dance teacher association groups which have annual conventions. These two are not, however, specifically listed in the following report, since they are affiliates of their parent organization, Dance Masters of America.

There are also several large regular summer dance teacher material sessions of interest which are organized by individuals—such as Aline Wealand Rhodes' five-day Midwest Dance Association Convention in Wichita, Kansas; Lucille Stoddard's meetings in NY; Gary Hinote's three-day festival in Flint, Michigan; and others. We are not including those in our coverage only because such groups are organized with a somewhat different concept from dance teacher organizations and do not require dues-paying membership or have elected officials. (For current news of some of these see PRESSTIME NEWS.)

The range of material covered and the procedure of the dance teacher organizations is fairly variable. NADAA, for instance, accepts membership by recommendation. Other organizations demand examinations. Most organizations deal with ballroom, tap and other forms of dance as well as ballet. The New York Society is concerned only with ballroom dancing. (It does not have an annual convention, but has monthly meetings instead. Pres. is Edna R. Passapac; Wm. E. Heck is Sec'y-Treas.) The National Academy of Ballet and the Cecchetti Council of America, on the other hand, deal exclusively with ballet. The National Academy of Ballet adds a new element to the dance scene this year in the form of a full-time, four-year academy course for teachers — a major development in American pedagogy.

The groups which lie in between the more permissive NADAA, on the one hand, and NAB and CCA on the other, are mainly concerned with satisfying their membership by bringing them up-to-date teaching materials and interesting faculties — most also offer concentrated training courses for teachers and students.

We trust that by letting the organizations speak for themselves in these pages, (in alphabetical order), we are bringing to our readers the information they are seeking. *L. J.*

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AMERICAN SOCIETY OF TEACHERS OF DANCING, INC.

ASTD officers, l. to r.: Albertina Blacker, 2nd VP; Aline Baer, Sec'y; Viola Austin, Pres.; Catharine McVeigh, Treas.; and Louise Bailey, 1st VP.

The 79th Annual Convention of the American Society of Teachers of Dancing, held at the Sheraton-Astor Hotel, NYC, opened with a tea on Sunday afternoon, Aug. 4th. After the members and guests danced the mixers taught by Joseph J. Rechter, there was a change of pace as Dorothea Duryea Ohl presented the Ibo of Haiti. The afternoon closed with an exhibition of English Style in competitive dancing by Basil Valvasori and Mary Anderson of Hamilton, Ontario.

The faculty for the Convention was excellent and refreshing, with Robert Joffrey, John Butler, Syvilla Fort and Buddy Phillips making their first appearances before a dance teacher convention. California was represented on the teaching staff with such popular teachers as Brownee Brown, Katherine Sheehy and Dorothy Lee Tifal. The ballroom schedule offered the fine teaching of the Tessieri's, Hazel Ryan, Donald Sawyer and Robert Luis. The following contributed their share in making this one of the best of the Society's conventions: Aennchen, Cholly Atkins, Lillian Moore, Anne R. Rechter and Orest Sergievsky. The faculty roster was ably completed by members of the organization Frances Chalif, Jean Dentino and Ninita Johns.

An interesting and varied Educational Program was provided. A panel consisting of Frank Barber, Dir. of Dance and Ballet Publ. of the Music Publishers' Holding Corp., and Paul Kueter, considered one of the finest young accompanists for dance schools in the New York area, discussed "Music for the Dance Class." Gerald E. Deakin, in charge of the Concert Div. of ASCAP, acted as moderator.

Helen Wicks Reid spoke of her observations of the ballroom scene, trends and competitions in Europe. Catharine M. McVeigh explained why the National Council of Dance Teacher Organizations decided to initiate the National Committee for Ballroom Dancing. A most useful lecture on Studio Promotion and Publicity was presented by Don Duncan of DANCE Magazine, and Elinor Fry Phillips talked about recital themes and showed costumes which had many features of extreme interest to the teachers in attendance.

A few of the social events were: Sunday evening at the Arcadia Ballroom as guests of Jack Petrill; Monday evening dinner at the Hotel Lexington as guests of Rose and Jimmie Selva; Pres. Viola Austin's Open House on Wednesday evening; the annual banquet on Thursday evening at which the members and guests enjoyed an unusual and excellent program.

The American Society, the oldest dance teacher organization in the United States, was founded in 1879. Its membership is regional in the NY area and limited in number. Consequently, there are no large crowds on the floor during the annual conventions. This ensures to each teacher attending a direct view of the work presented and the opportunity to personally question the teachers. Each year a limited number of qualified non-member teachers are accepted for the convention in order of application.

Each applicant for membership in the American Society must pass a written as well a practical examination in several branches of the dance. The applicant must be over twenty-one years of age and have taught dance for at least three years.

CECCHETTI COUNCIL OF AMERICA, INC.

CCA officers, l. to r., front row: Sylvia Hamer, Principal; Virgiline Simmons, Pres.; Leona Lucas, Corres. Sec'y. and Membership Chairman; Enid Ricardeau, 2nd VP; and Jack Bickle, 3rd VP; back row: Getrtrude Edwards Jory, Rec. Sec'y; Marjorie Hassard, 1st VP; Jane Caryl Miller, Treas.; and Olga Fricker, West Coast Rep. Inset shows Theodore J. Smith, Past Pres. Not shown: Ruth Carney, Chula Morrow, Irene Mortenson.

The Cecchetti Council of America held its 4th Annual Seminar in Detroit, Mich. at the Park Shelton Hotel, July 21 through 26. Attendance was of record proportions, bringing together teachers from as far west as Calif., east as Washington, D. C., and south as Texas and La.

Syllabi classes in the Major grades were taught by the Executive Board members and a distinguished faculty. Expressions of enthusiasm at the general meeting held for visiting teachers were gratifying to those who had striven so diligently to plan a seminar which would give everyone a greater knowledge of the grades, as well as an opportunity to work in pantomime with Celia Franca, outstanding artist and director of the Canadian Nat'l Ballet Co., in choreography with William Dollar, who has just returned from Iran, and in Labanotation, the fast-growing method of recording ballets, with Nadia Chilkovsky.

Comments were constructive for the future of the Cecchetti Council of America, and warm for the past and present seminars, attended by the largest group of returnees ever to be present at this unique ballet organization. Requests were made by teachers from Texas and from Washington, D. C., for charters to set up committees in their states. The Executive Board accepted these requests to be acted on at the Sept. meeting of the Board.

This organization of ballet teachers and students views with pride and awe its tremendous growth and achievements during the past several years. Patterned after the Cecchetti Branch of the Imperial Society of Teachers of Dancing of London, England, it began with a small group of earnest Michigan teachers eager to bring to America the celebrated method of classical ballet as taught by Cav. Enrico Cecchetti. The year was 1938, and ballet in America, with the exception of a few fine artists who were sincerely preserving the traditions of good ballet, was fast losing its dedication to the classical forms, and, in an alarming manner, imbueing young dancers with little but tricks and the flashy show of the music hall. It was a time for evaluation, a time for a return to the fine art of the pure classical ballet, and a time for teachers to go back to the precepts that a great dancer is fashioned from long hours of painstaking discipline in body and soul which had shaped the dancers of an earlier time.

Cecchetti had taught such dancers as Pavlova, Fokine and Massine. A few of his disciples had the foresight to know that after he had gone others would want to know his methods. And so they—Margaret Craske, Idzikowski, Derra De Morooa, and Cyril Beaumont—worked with him during his later years to put down on paper the fine exercises and variations he had used to train his dancers. With the help of those who had been close to Cecchetti for many years, and in particular Cyril W. Beaumont, Kate Forbes was brought to Detroit to instruct the Michigan group. This was the beginning of the spread of this excellent method of teaching and examining.

Today, this American organization has grown into a council of accredited teachers from 37 states, with growing committees in California and Ohio, and others waiting for charters. It has become the first ballet organization to incorporate as an educational institution.

There are four grades and three major examinations (elementary, intermediate, and advanced). Those studying the method may present themselves to the examining board at headquarters in Detroit, Mich., or at the numerous examining sessions conducted periodically in various parts of the U. S. Candidates passing teachers' examinations may become Associate Members of the Council, subject to certain conditions, with the privilege of submitting students for examinations.

CHICAGO ASSOCIATION OF DANCING MASTERS, INC.

Officers of the CNADM, l. to r., front row: Gladys Benedict; Marie Buczkowski, 1st VP; Adele Artinian, Pres.; Edna Christensen, Sec'y-Treas.; Ruth Valiquette, 2nd VP; and Elisa Stigler, Principal; back row: Jack Wolfram, 3rd VP.; Mildred Floerke, Educ. Dir.; Celeste Cirode, Sgt. Arms; Minette Buchman, Catherine Cromwell, Georgette Werner, Betty Mae Harris and Don Ford, the Board of Directors.

The 45th Summer Session of the Chicago National Association of Dance Masters closed on Aug. 15 with happy memories for the coming year. True to its tradition the Association presented an unusual and very fine faculty. Textbooks were compiled on each week's work so that those present would have all necessary information easily available to them.

CNADM has always been on the alert to find new ideas and new methods to present during the sessions so that members do not have to travel great distances to obtain them.

During the three weeks of this year's Convention, many notables from the dance world presented material of much interest. The ballet and character department was well represented, from the School of American Ballet and Ballet Russe to a newcomer from London, Robert Lunnon, another newcomer, David Preston, from Texas Christian Univ., and our own Chicago teachers — a really fine group of

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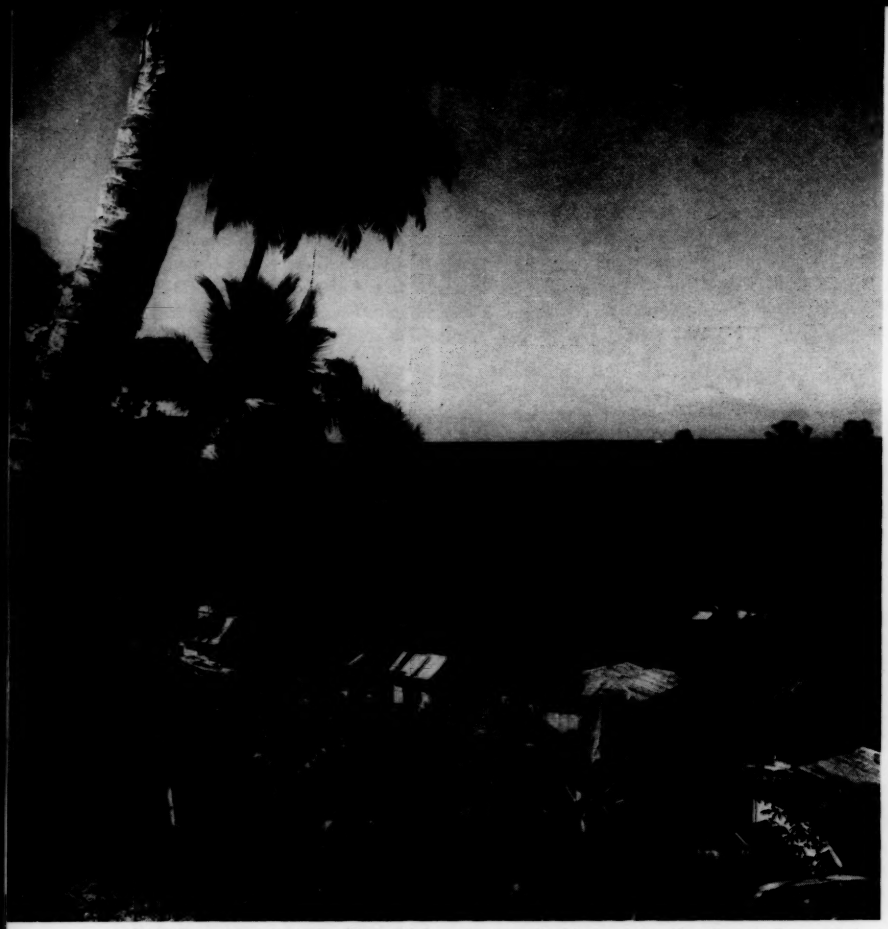


Fritz Henle

REAL, REAL CALYPSO:

How It is Sung and Danced in Trinidad

Part II

BY ANN ELLIOTT

The author, descendant of a wealthy French Creole Trinidad family, here concludes her colorful observations and childhood reminiscences of calypso song and dance. Part I of REAL, REAL CALYPSO, which appeared in the July issue, told of "playing masque" and of Carnival festivities, the climax of the calypso year.

Trinidad, island of the West Indies, is 48 miles long, 35 miles broad. Located in a strategic spot in the Caribbean Sea, it has known and mingled with many races, particularly the French and Spanish. The unique cultural result of the Afrique-Gallic-Hispanic descent of the Trinidadian Creole is calypso song and dance.

The Trinidad Creole is sometimes black, sometimes white in skin color, but there is not so much a black-and-white Creole as there is a Spanish-Creole and a French-Creole, depending upon what racial strain governs your descent as a Trinidadian. The calypsonians, the men who make the calypsoes, which are the tongue of the race, realize this, and they know that this is what makes the Trinidadian completely different from and separate from all the other West Indians.

The Trinidadian is far removed in every way from the French-influenced islanders of Martinique and Guadaloupe and Haiti; from the British-ruled Barbados, Grenadines, Dominica and St. Lucia and St. Vincent; from Spanish San Domingo and Cuba. Jamaica and the Bahamas to him are a place "Ah wou'n drop dead in!" because they are bastard Anglo-American, a tourist resort where the passionately insular and racially proud Trinidadian would never stomach the lower social status allotted to the non-Caucasian.

Back in Trinidad this year I was informed the Americans were dancing calypso as though it were a bastard hula-*cum*-samba, and that they were mouthing calypso in the most disgusting and illiterate manner. Only part of the antipathy was directed against the American and English who have made such pseudo-calypso into a popular song and dance fad. The other part is reserved, with great indignation, for the other West Indian islanders who have cashed in on the calypso craze and are producing Vincelonian, Grenadian, Jamaican and other kinds of mock calypso. As one indignant veteran told: "Is getting so dat any small island wid a quatro in he name tell people dey making calypso! From Demerara to Jamaica dey telling de same dead lie!" ("Dead" to a Trinidadian is the utter and absolute—the apex of the thing.)

Any Creole recognizes the Trinidadian accent and peculiar word usage, which are totally different from that of any other West Indians. A man singing a calypso with a Jamaican accent, as does Harry Belafonte, is no true calypso man, for that reason as well as for a variety of others. For one thing, and the chief thing, he is not singing a song that he himself created impromptu. He cannot therefore be called a calypso man. He is, instead, a balladeer or folk singer, in this case a Jamaican folk singer. Only a Creole from Trinidad can be a calypsonian, and only Creoles can really sing and dance calypso. And the proudest of them tell you sharply that not only is the calypso sung and danced by the Creole, but that all the true, true calypsonians are black calypsonians.

Calypso is a comment on history. And the calypsoes were, in those days, made of the same stuff as those sung at the song festivals in medieval Germany; the calypso man was a *meistersinger* of the same local fame as Wagner's Nurnbergers. The Creole is such a passionate citizen of Trinidad that he and his island are the chief historical interest he has—as a result he makes his best calypso about the Trinidadian and Trinidad. The Creole is always imbued with a Gallic irony and a Spanish sense of the malicious. They are the only people in the West Indies whose unique accent lifts the ends of the sentences they speak so that every statement is a question, and every question is left up in the air. And they laugh freely at what they describe as malediction, so that all their tragedies are supported by a wry sense of humor.

In times that I remember, the true calypsonian used to do nothing at all each year but live on his glory. In the days when a shot of the best rum cost four Trinidadian cents, he held court in a place like the Black Cat Bar, comfortably situated at a carrefour where St. Vincent Street made two avenues and Park Street and Tragarete Road the other two. From such a vantage point he gleaned all the local scandal which went into his comment on history for next year's Carnival.

Many of these men were kept in the necessities of life by adoring females with whom they were "frensing," as we call common-law marriage in Trinidad. Languid gods, they talked of going off to the States to make a recording, but most of them preferred to stay home in the sunshine. The English and American admirers who urged them to record their work for posterity were met with gentle and mild resistance. Discreet talk of finance used to wring from the Creole the expostulation: "Man, you is a foreigner and you got to save you money to go home, but eh, eh, man, I is home, you know—I don't have save my money to go home!" For to them every Englishman was a remittance man and every American was an escapist from a chain gang—or else why was the exile away from home? A Creole went off to work for a set purpose—to get enough money together to buy something special, or for adventure. Or they sometimes went to foreign lands because they were attached to an employer whom they loved or to whose family their own families were bound by tenuous racial and strong national ties.

Fritz Henle

The Sparrow, a current calypso king (note crown), poses with a group of admirers during the 1957 Carnival.

During the war an East Indian named Khan organized a kind of union of calypsonians, and they were exhibited in tents to which strangers (non-Creoles) were admitted by payment of something like a theatre fee. The wilder and prouder sector deplored this. Some said philosophically that the money would come in handy to buy costumes in which to "play masque." But the calypsonian, like every other artistic creator before him, was grossly swindled by the very people who most enthusiastically parodied and copied his works.

In the old days the "tents" were private to the calypsonian as his workshop. When he rose up to sing, the song was brand new and made up in the heat of the moment. If it was damnfine calypso ("damnfine" is one word, and has the most innocent and approving connotation for something superlatively good) it would be sung not only at Carnival time (between New Year's Day and Shrove Tuesday) but also for years to come. But it was then, and belonged always, to its creator, although he established no legal copyright to it and received not a penny in payment as royalties. Instead, we gave them true and fervent worship.

Every Carnival began in exactly the same way it always had. Every weekday evening in the weeks before, as twilight fell, we children were all gripped with wild excitement. The tent had been erected in the backyard under a big old chili plum tree. It was carelessly put together with sheets of galvanized iron for the sides and a thatch roof of coconut palm fronds. One side stood open, and inside were hard wooden school benches where the male audience sat. Women and children were allowed to be present, but not in the tent, and they must not be heard. All the female servants in the neighborhood congregated at the tent after the last meal of the day, and many brought little boys and girls with them. My cousins and I went off to bed after saying polite good nights and being heard our prayers. But we immediately climbed out of the bedroom windows, lifted from inside by a nursemaid and received outside into the strong arms of a young man who was usually her special friend. "De poor chile got to have a lil chance to hear calypso!" they would mourn.

We would join the surging mob outside the tent, trying hard to keep our voices low enough so as not to be heard and get ordered off for bothering the convention in the tent. As we were separated from the house by a small citrus grove and a long row of servants' quarters, we had no fear of being overheard in the house, although I have my suspicions that my Creole relatives knew exactly what was going on. Indeed, most of the males among such relatives were already seated in the tent. As the orchestra tuned up and the calypsonians chatted among themselves, we, outside, danced to the music. Under our bare feet was grass and the loose, fine dirt that makes the Creole soil different from its close neighbor, Barbados, where the earth is black and thick. (The blood and soil of these two neighboring islands is as far apart as Nordic and Iberian—they do not even share the same gods.)

We were given delicious morsels of things to eat: pastello (corn wrapped around meat and steamed in a plantain leaf), pelau (a cook-up of rice and meat), crab-back (crabs taken out of the shell, mixed with all kinds of fragrant herbs and stuffed back into the shell, sprinkled with breadcrumbs and red salt butter, and baked au gratin). We drank coconut milk and tried to eat the slippery jelly with spoons cut from the green outer husk. We were seized and kissed and hugged, we were snatched up and danced with, we were shown off to other retainers from other families, we were enjoined to "lissen good" and hear the calypsoes because this very night some

(continued on page 72)

Photograph by Zachary Freyman: Text by Saul Goodman

KELLY BROWN

Take a well-trained, talented ballet dancer, add a pleasant singing voice and an enthusiastic interest in dramatics — and presto, you have Kelly Brown, a versatile theatre performer. Only it doesn't happen so quickly as that!

Born in Jackson, Mississippi, where his mother, Sue Taylor Brown, and her two sisters operated the Taylor School of Dancing, Kelly began his dance training at the age of two. This early start occurred because a doctor recommended dancing to rectify a limp caused by one hip growing faster than the other.

In 1939, the family moved to Maysville, Kentucky, and Kelly continued his tap and acrobatic training. But by the time he reached fifteen, he began to be intrigued with ballet. He studied it, and assisted his mother in her school.

Kelly became so delighted with ballet that he spent two summers in Chicago taking classes with Bentley Stone and Walter Camryn. He was awarded a scholarship at their school, which began when he graduated from high school in 1946. Their guidance has strongly influenced his career. Besides, after life in small towns, Chicago opened a tremendously broadened cultural world to Kelly. Music, painting, commercial dancing, and theatre all attracted his attention. But ballet remained paramount.

His first employment came when Ruth Page engaged him for the corps de ballet of the Chicago Civic Opera. After this four-week stint, he took a job as bellhop at the Sherman Hotel until he joined the road company of *Carousel*. After eight months of touring, he returned to Chicago to continue his ballet studies. Next came five weeks with the Ruth Page-Bentley Stone Company — fifteen dancers on a bus tour of southern colleges. Then back to Chicago and eight weeks in *Brigadoon* as dancer and understudy in the role of Harry Beaton. Here Kelly had his first encounter with acting, but although he found it enjoyable, he was still completely immersed in ballet.

Early in 1949 a Ballet Theatre contract lured Kelly to New York. During his first three weeks with the company he was given a solo in *Interplay*, and he later won the role of Pat Garrett in *Billy the Kid*. In 1951 Kelly married Isabel Mirrow, a company member. His many solo appearances with Ballet Theatre made him well known, and the tall, attractive young man developed quite a following.

But Kelly began to feel discouraged at what he felt was his limited progress. And after the 1953 European tour, he heeded the call of Hollywood agent Wynn Rocamora to come West for a role in the film *Seven Brides for Seven Brothers*.

Several months of unemployment followed, but Kelly was discovering that there was more to being an actor than merely *wanting* to be one. He devoted his time to dramatic classes at the 20th Century-Fox Studio, where he was under contract; to ballet classes with Carmelita Maracci; and to voice lessons with Beverly Gile.

A Hollywood musical called *That's Life* again put Kelly into the spotlight. Important in the show was a skit called *Ballet Dancers at Home*, which Kelly later recreated for a *Shower of Stars* TV program. But his first opportunity to combine dancing, singing, and acting came with the juvenile lead opposite Leslie Caron in the film *Daddy Long Legs*.

A chance at a Broadway musical brought him back to New York, but when this failed to materialize he joined the ANTA production of *Oklahoma!* This was in 1954. His wife was also a member of the cast. Although she had decided to devote herself to domesticity after the birth of their first child, Kevin Kelly Wallace Brown, Isabel could not resist the opportunity to accompany her husband and dance in Paris and Rome. (They have recently announced the addition of Leslie Sue to the growing family).

Back in the United States, Kelly was again West Coast-bound, this time for the revue *Joyride*, which was first seen in Hollywood and later in Chicago. His most recent film work is a dancing, singing, acting lead opposite Kaye Ballard in *The Girl Most Likely*. It is soon to be released.

The past spring and summer have found him in New York for a brief appearance, replacing Jacques d'Amboise (whom he closely resembles in type) in the musical *Shinbone Alley* and as a lead in the Theatre Under the Stars production of *Rosalie*. And now he has again returned to Los Angeles to appear with Mary Martin for ten weeks in *Annie Get Your Gun*, in which he gets featured billing. Then comes a TV Spectacular of the same show on Thanksgiving Day. Kelly Brown is making a deliberate and happy success of his transition from ballet to show business.

Augusta Nielsen

Danish Dancer who loved a Prince

PART II BY TOM G. VEALE

Augusta Nielsen, 1822-1902. (Courtesy Lillian Moore Collection)

Although she succeeded Lucile Grahn as leading dancer in the Royal Danish Ballet, Augusta Nielsen was in no way a copy of her predecessor in the principal roles. Grahn was a brilliant virtuoso. Nielsen was lyric, tender, shy and cool. The ambition and enterprise of the former contrasted with the frailty of the latter. Even though the vivid Grahn was first to dance Bournonville's Sylphide, the part was hers for only two and a half years. The delicately floating Nielsen danced it four times as many years, and it is possible that today it reflects her style more than that of its first delineator. Two of her famous successes were *La Cracovienne* and *La Lithuanienne*, the latter in a version choreographed by Lefebvre to music of Denmark's prolific H. C. Lumbye. It was with Lefebvre that Augusta made another sortie beyond the boundaries of her native country, fulfilling a quite successful engagement at the Royal Theatre, Berlin, in July of 1843, followed by a tour of Hanover, Dresden and Leipzig. Twelve months later she once more performed abroad, this time in Kristiania, Sweden.

Augusta was fortunate in having a face and form which adhered to the standards of beauty of the time. Her features were thought aristocratic, her blue eyes were everywhere admired and her bodily proportions were considered perfect. Her arms and shoulders were thought especially lovely, both in their moulding and in the use she made of them. Her lightness and grace hid the strength developed by long training. The floating quality of her dancing was its most noted aspect and she seemed ethereal in movement or repose. She had a genteel manner, an enigmatic smile and no acting ability; she could portray only the beautiful, the graceful, the good, so that the impact she made was not by her dramatic range but solely through her dancing. Bournonville created for her the role of the dancer Celeste in *The Bullfighter* especially to hide her histrionic deficiencies behind her dancing genius. In private life she was

as demure as on stage and gave no cause for gossip, which won the sympathy of all strata of Copenhagen's population, permitting the aristocracy safely to feel both daring and democratic in inviting her to participate in their social affairs.

The world of Augusta was bounded by her parents' modest home, the elaborate household of the interested and devoted Saabyes, and the theatre. It was a world which revolved about royalty. Denmark was an absolute monarchy and no objections were raised anywhere to such a form of government. The King received the dancer often at court, and heard her views with flattering attention. (It was the aged ruler's friendly interest that had made possible her extended leave in Paris despite the rules and Bournonville's opposition.) His Majesty did not wish the dancer to be tempted by offers from abroad, so by the time she was 21 Augusta's salary had been increased to the point where she was more than well-off.

The King showed a fatherly interest in her, society entertained her, the public showered her with bouquets, poets wrote verses to her and versifiers attempted poetry, while schoolboys sent her proposals of marriage and nobles made other offers, all of which failed to impress her. She remained an unaffected working girl whose employment happened to be in the theatre.

Prince Wilhelm (Courtesy Dance Mart)

Still, it was pleasant to have a dashing prince appear in the royal box on the evenings she danced, especially since it was clear he was there solely because of her. He was Prince Frederick Wilhelm of Hesse, heir to the Elector of Hessen-Kassel. He had had right of succession, on his mother's side, to the throne of Denmark but had renounced this when his marriage in 1844 to the Grand Duchess Alexandra, daughter of Czar Nicholas the First, created diplomatic anxieties throughout Europe because of possible Russian influence on Denmark resulting therefrom. In seven months his Grand Duchess died, at the age of 19, and subsequently he left Russia and returned to Copenhagen, bringing with him his Russian carriage and his Cossack coachman.

At 27 "the Russian prince" was again a bachelor. The handsome, blue-eyed young man held the rank of major-general in the Danish Army. Nephew of the King, charming, rich, sophisticated and a leading figure in the fashionable world, his homage was received in wonder by the simple, childlike girl whose entire life's training had been directed toward the pleasing of royalty. She had no thought of refusing him or of questioning him in any way. She had only a feeling of delighted awe that the Prince should notice her. It was more than enough that he said he loved her. She welcomed his flowers, his jewels, his romantic letters and was seen driving through the city in a spanking rig he had provided, and as her happiness grew the reason for it became more and more noticed, first within the theatre, and then beyond.

Caroline Fjeldsted, a fellow dancer, was the same age as Augusta and had gone through the theatre school with her. They were friends, but always the one was overshadowed by the other. Caroline spoke of the "good fortune" of Augusta in winning the devotion of Prince Frederick Wilhelm. The more she spoke of it the less of friendliness there was in her comments, and envy and malice came to the fore until scandal grew and spread beyond the proscenium to the public. To Augusta it mattered only that her Prince was happy with her, but others had questions. Her father wondered if the Prince intended to marry the dancer; the public wondered if the dancer dare have the effrontery to marry royalty. The situation was not new, but in the past such affairs had been resolved, not by marriage, but by arranging for the dancer to leave the scene.

Hans Nielsen sent his son-in-law, First Lieutenant Borthig, to see the Prince, who reassured him by declaring he would abide by Augusta's wishes. She made no demands and the relationship continued as before. Gossip continued, as well, and in time the audience grew alarmingly cool, so that Augusta went to great lengths to attempt to stir up applause, employing unusual properties and unique accessories on her costumes.

One night she wore a glittering ornament on her head. To the audience the fake property looked like a royal crown, a gift presaging a formal union with the Prince. The audience hissed. The beautiful girl on the stage was stricken. Her gentle nature did not equip her to fight back, and on that February night in 1849 she left the theatre forever.

When Augusta Nielsen fled the stage she fled from the city, too. She went to stay with her sister Sophie Lange in Ringe on the Island of Fyen. The provincial life of her sisters, which once had seemed drab to her, was now a refuge and a comfort. Late in the summer of 1849 she visited her sister Caroline in Augustenborg, where Lieutenant Borthig was stationed. A frequent visitor there was Anders Johan Afzelius.

Afzelius was a Swedish poet, son of a clergyman, who at 25 had become a uni-

(continued on page 48)

FOLK DANCE COSTUMES, Part II

BY MARY ANN HERMAN of Folk Dance House, N. Y. C.

We continue our folk dance costume commentary of last month, keeping in mind that this is not a detailed discourse on costumes of each and every country. We hope, however, that we can straighten out some costume misconceptions and point out some pitfalls to be avoided in costume research.

For example, one would normally turn either to books or to natives to do research. But if one should use *The Costume Book* by Leeming, one could commit some rather provocative boners. This book pictures a Japanese *kimono* overlapping from right to left. This would be correct only on a dead person! Living Japanese, male and female, close the *kimono* from left to right. The same book errs in picturing *lederhosen* for a Swiss *Appenzell* costume. *Lederhosen* are not Swiss. Furthermore, the *Appenzell* male costume, the most colorful of all Swiss male costumes, is characterized by bright yellow knee pants further adorned with a bright bandana-like kerchief tied around one hip. *Lederhosen* indeed! The *Appenzell* man also sports an earring on one ear.

There are many other errors in this book, but this is not a book review. One encounters similar problems in going straight to people. For example, the Polish and Ukrainian costumes as worn by natives in this country are not half as attractive as their original counterparts. Hope Hawthorne has illustrated two Ukrainian costumes, a "right" and "wrong," to show how the good taste of the original costume changes as it goes through the hands of the average American folk dancer.

The Ukrainian *Poltava* costume, as shown on the right-hand figure, was designed to show off a girl's figure. The blouse sleeve is moderately embroidered with female-style design. No embroidery is found on the blouse front less it detract from the bosom. The jacket is long-lined, molded to the figure with a single open-

Ukranian "Poltava" costumes: at right, simple and authentic; at left, over-embellished and in bad taste.

ing. It is devoid of ornamentation except for a narrow trim around the edges. The skirt is sheathlike. The petticoat modestly shows underneath with an embroidery design matching the sleeve. The apron is dark-colored wool or velvet. The wreath is made of field flowers with ribbons down the back of the head. Boots come up to the hem, no leg expanse is visible.

The American version is a gaudy, bizarre reproduction. The blouse is overladen with bold embroidery, often in garish colors. The front of the blouse, embroidered in a different design, flattens out the bosom. The skirt is either a poorly chosen print or a loud plaid design. The jacket has a front opening, and clashes in design. The boots are too short. The wreath has exotic flowers. The whole thing is a conglomeration of fussiness and poor taste. Just too much of everything.

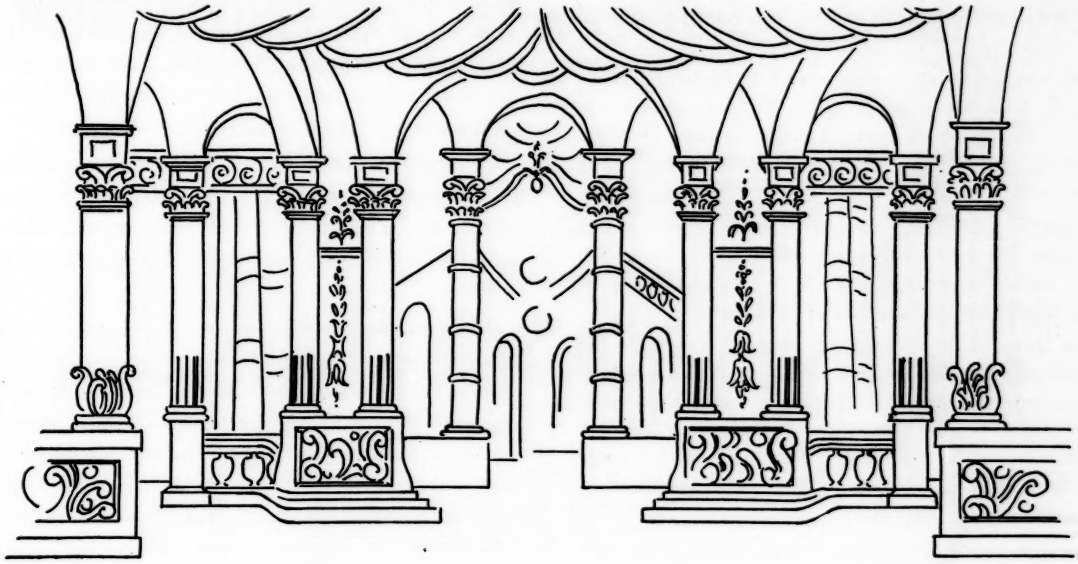
The Polish costume depicted by Hope Hawthorne is a correct version of the *Krakow* dress. The skirt is a challis print. Since blouse sleeves are plain, it is the bodice in this costume that is lavishly embroidered. The scalloped peplum is very characteristic of Polish costumes. There are numerous types of attractive Polish costumes, yet the Poles in this country have chosen to wear a standard uniform of this Krakow costume. They make it up with a white organdy skirt and apron banded with numerous rows of colored satin ribbons unknown in Poland.

Correct Polish "Krakow" costume.

Many of the changes made in costumes in this country may be due to the fact that we think of a dress for a folk dance as a costume, something extra colorful, whereas in the Old World the costume was actually the every-day dress, and was therefore made in a practical way and with good taste.

(continued next month)

Eighteenth in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY, illustrated by ARLINE THOMSON



Gala Performance

Ballet in two acts
Choreography by Antony Tudor
Music by Serge Prokofiev
Scenery and Costumes by Hugh Stevenson
First performance by the London Ballet, Toynbee Hall, London, December 5, 1938
First U. S. performance by Ballet Theatre, Majestic Theatre, N. Y. C., February 11, 1941

Gala Performance is a witty ballet and one which makes a valuable and true comment on the dance of yesteryear. It has to do with mannerisms—the personal mannerisms of three ballerinas, and their national mannerisms as well.

(over)

For you must remember that seventy years ago, the time in which this ballet is set, there was a much greater difference in national ballet styles than there is today. And a century ago, star dancers could do no wrong. No matter how they distorted their dancing, the audience responded enthusiastically.

The first act of *Gala Performance is backstage* at the Theatre Royal before curtain time. We, the audience, are made to feel as though we are actually on stage. The little *coryphées,* warming up for their appearance, have their backs to us.

There is a bustle of anticipation. The dresser checks costumes. The conductor hastens across with a score. The ballet master corrects positions. It is a special night, for three famous foreign ballerinas are to appear.

The Queen of the Dance (from Moscow) appears in her rich orange-red dress and towering feather. She is loaded with jewels, but viciously reprimands one of the little corps members who is wearing a necklace. Her prime interest is where she will stand to take her bows and throw her kisses. And to be doubly difficult, she makes special demands upon the conductor.

The next arrival is that of the French ballerina, Daughter of Terpsichore. In her fluffy pink dress and blond wig, she is like a hummingbird, fluttering and fawning. Sure that the whole world adores her, she bounds about the stage in silly self-adulation.

This interlude is shattered by the regal entrance of the Goddess of the Dance from Milan. Swathed in black, she is slow, elegant, and calm. She is also quick to reprove her dresser with a sharp slap when the dresser's attention wanders.

Suddenly it is time for the curtain to rise. The ballerinas disappear with their cavaliers into the wings, and the *coryphées* line up. The lights dim, and when next they go up, we are facing the dancers. They are "on stage."

The Russian ballerina makes her appearace. She exaggerates. She overemphasizes. She tries to make the audience completely hers, smiling effusively even while a cavalier is struggling to hold her in mid-air.

The Milanese ballerina comes in slowly, deliberately, holding each pose long and grimly. She practically dares the audience not to applaud her every eloquent pose. She is coldly self-assured as she ignores both her audience and her cavaliers.

The Parisian ballerina is infuriatingly gay and charming. She leaps about the stage smiling silkily and positively reaching out for applause with her two greedy little hands.

Now all three ballerinas are to dance a *coda* together, and here indeed laughter reigns over the shambles they make of their *pas de trios.* Each tries to upstage the others. But it is the Italian ballerina, completely contemptuous of her audience, who wins its whole-hearted approval. And it is she who has the most flowers and most applause when the curtain falls for the last time.

Antony Tudor has done present-day ballet and its dancers a real service in choreographing this delightful bit of mockery. And after you, too, have laughed at its ballerinas' shortcomings, you may possibly be saved from allowing exaggerated mannerisms from creeping into your own dancing.

THE END

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CARE OF FEET

That such a small mechanism as the foot can carry the weight of the human body is an unceasing wonder. Even the dancer, who is so aware of the importance of feet, usually takes his pair of marvelously constructed appendages, with its many, many tiny bones, for granted, and deals out a good deal of punishment to those faithful servants — until they begin to rebel.

Walking has become so limited that it is surprising that the foot still retains its traditional form. Our pavements do nothing to help exercise the foot, nor do the shoes we wear. It is usually assumed that men's shoes are more sensible than women's, since they are, as a rule, strong, heavy and inflexible. They are considered as giving more support, whereas women's shoes, usually lighter and flimsier, are by comparison not protective, but only ornamental. But both types have their bad points. The man's shoe does not allow for normal strengthening, flexing functioning of the foot; the woman's (with an eye towards fashion) gives little or no support, throwing the foot into a position that leaves the body with only a tiny section of the foot as its base.

To add to this abuse, we find little or no knowledge applied to the fitting of shoes, so that the adult with well-formed, well-functioning feet is a rarity. Have you ever passed the counter in a five-and-ten-cent store where accessories for foot ease are sold? The varieties of metatarsal pads, cushions for bunions, calluses, and malformed toes is astounding. And yet we must be grateful for these pain relievers, because living with aching feet is as unbearable as the agony of toothache.

Since the dancer is so very concerned with feet, he should pay heed to the care and treatment of these valuable possessions. It goes without saying that dance shoes must be carefully fitted. Street shoes and hose should be as carefully fitted.

The feet should have careful daily attention. Proper dance training will make the foot strong and yet flexible. (Many dance exercises are used by the layman to strengthen weak feet.) But good foot care does not end there.

The foot is covered with a minimum of flesh, and the skin is close to veins and

BY ANTONIA DOBROSLAVICH

muscles, leaving the foot with little natural protection. The closeness of toes one to another creates sources of danger unless there is proper care. Cleanliness is of vital importance. In bathing the feet, care should be given to the washing away of all soap, so that no residue is left which might be a source of irritation. Drying of the feet, particularly between the toes, is as important as washing. Also, feet perspire, and they should be carefully dusted with medicated powder after bathing and, whenever possible, during the day, if perspiration is profuse.

A pumice stone, used gently, is most helpful in removing the rough edges and calluses which often form on the sole and heel and on the flesh under the big toe.

Toe nails should be trimmed straight across. Layers of dead skin form at the sides of the toe nails and act as cushions for the edges of the nails. They are really a protection—and should not be poked at or "dug" out. A good nail brush, after a soapy soaking, will remove all dirt which may accumulate under the nails. If the edge of the nail seems to be growing back on itself, or cutting into the fleshy part of the toe, a very small piece of absorbent cotton can be worked under the edge to cushion it and help change its direction until it grows out properly. Any cutting, digging or poking should be left to the expert chiropodist or podiatrist.

Irritations manifesting themselves as corns and calluses can be remedied by removing pressure, the usual cause of these painful and unsightly foot troubles. A small piece of lambs' wool wrapped around an afflicted toe will help it to respond in short order.

Cold cream or oil rubbed gently into the feet and around the base of the toe nails will keep the skin pliable and reduce the danger of roughness and callus formation. Any abrasions should be carefully cleaned and protected.

Hose and shoes should be changed daily—more frequently if feet are troublesome.

To sum up, feet, like any other part of the body, require exercise and cleanliness. And, in addition, a little special attention.

THE END

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AUGUSTA NIELSEN

(continued from page 41)

versity student in Denmark. He studied law—a little; he studied theology—a little; but he was more fascinated by student life than by the task of learning, and was popular for his conviviality and his poetry. When the social and political upheaval which swept through Europe in 1848 brought war to Denmark, Afzelius enlisted, becoming an officer and a hero. He had first seen Augusta some years earlier when she had danced in Malmo and had been captivated by her. She was the object of his worship, to whom he had addressed poems, but now he met her for the first time when despair had all but crushed her. From his fellow officers Afzelius heard the scandal. He scoffed at it and championed the ethereal beauty he adored. The kindness, the tenderness, the understanding of the handsome warrior-poet quickly won the wounded and distressed dancer, and in August, 1849, they were engaged.

She had not forgotten the Prince, and was pleased to receive a sympathetic letter from him, but she had promised Afzelius not to reply. When he continued to write, she unhappily sent him a letter dictated by Afzelius. On September 16 the wedding took place in Augustenberg and at the celebration, among the messages of congratulations, Augusta found a letter from her Prince. The harsh words sent at the instigation of Afzelius he interpreted not as a notice *prohibiting* future correspondence but simply as an announcement of the engagement, and he hoped sincerely that Augusta would never regret her decision. He understood how much cause she had for loving the man who had shown confidence in her when she was slandered, and since she wished it, his correspondence with her would be discontinued. She read his closing words: *" . . . God grant that it may go well, and that I can in future be permitted to hear that you are very happy and contented. My prayer is, that a friendly thought now and then may recall to your memory him who always with friendship and respect remembers you.*

Frederick Wilhelm,
Prince of Hesse"

But Augusta's thoughts turned more and more often to her Prince, and the resultant growing anguish of her distressed husband can be glimpsed in his stanza:

"Be true! If I'm forgot by thee
for pride's vain, empty train
earth shall possess no joy for me,
no hope of——any heav'n."

A. J. Afzelius (courtesy Dance Mart)

Before the wedding her husband had enthusiastically planned her return to the stage, certain that the Royal Theatre could not do without her. A few months later, when the war ended, First Lieutenant Afzelius retired from the Army and the couple took up residence in Nyhavn. As Augusta did not return to the stage the director enquired about her, to be told that she was not sufficiently recovered from her ordeal, and the subject was closed for a time. Postponement was furthered when it was discovered that Augusta was to have a baby. Her tempestuous poet-husband, deprived of the excitements of war and of student life, became increasingly restive and anxious for activity, while the dancer dwelt constantly on remembrances of the warm security of her former world of home, the Saabyes and the theatre, with the solicitous Prince in the background. On July 7, 1850, a son, Henri Gustaf William Afzelius was born to the dancer and the poet. Augusta drew still further from her dashing, romantic husband into the nursery realm of her child. When finally she learned that the gossips had now gone so far as to imply that the Prince, out of necessity, had arranged that Afzelius marry her, she abandoned completely all thought of ever returning to the stage and submitted her resignation with an application for pension. The resignation was opposed by Count Sponnock, the Minister of Finance, but because of her years in service, and medical substantiation of her claim that she was insufficiently strong to meet the rigors

(continued on page 70)

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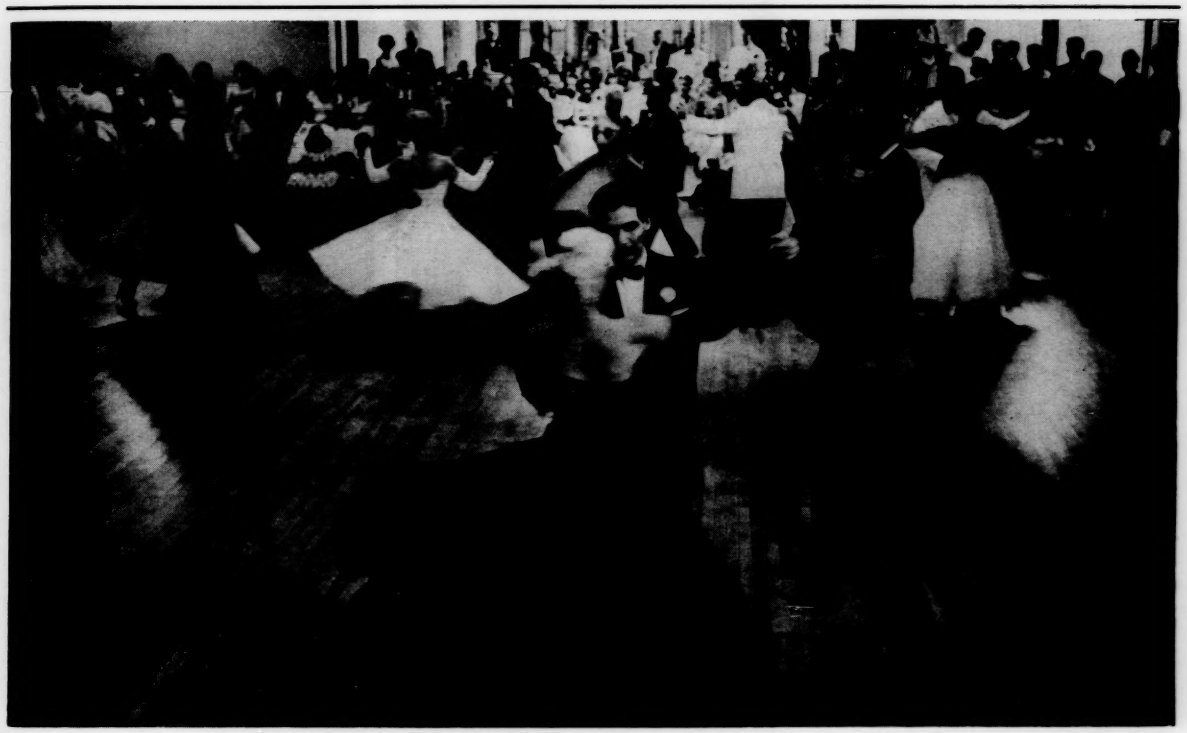

CONTEST OPENER: The NSD finalists do a preliminary turn around the floor.

SMOOTH CONVENTION

A Glimpse of the 7th Annual Gathering of California's Nat'l Smooth Dancers

BY DONALD DUNCAN

PHOTOS BY TED STRESHINSKY

Some eighteen years ago in Los Angeles a group of ballroom dancing enthusiasts held an impromptu meeting. They were ordinary folk whose common bond was the fact that they loved to dance, but at that particular moment they were in further agreement that the acrobatic antics of the jitterbug addicts of the period were a nuisance on the ballroom floor.

"Why don't we organize a club of 'smooth' dancers?" one of them asked. The title was meant as a gag, but since there seemed to be nothing more accurately descriptive of their purpose, they incorporated as the National Smooth Dancers.

Since that time the organization's activities have flourished and multiplied, and they now reportedly have about 800 members, including one stalwart in his eighties who can glide through a Waltz or Fox Trot safely carrying a full glass of water on his shiny pate.

In addition to the Los Angeles "parent chapter," there are clubs in San Francisco, Oakland, Fresno, San Diego, San Jose, Santa Monica, Sonoma, Fallbrook and Lakewood. While the organization's title carries the word "national" and there are applications from groups in several states who wish to affiliate, there has not yet been an expansion beyond the borders of California.

Schedule for a typical club is a social gathering each week at which the members practice their dancing. At one meeting every month they receive a class lesson from a teacher who is a specialist in "smooth style." For several years there have been state-wide reunions on Memorial Day in Fresno, and on the Fourth of July in San Francisco. Inter-chapter competitions are highlights of these reunions, and though some of the country's finest contest dancing is to be seen in them, none of the entrants are professional performers. Within the NSD membership are to be found some dancing teachers, but contest participation is limited to amateurs.

ALL-AROUND WINNERS: Duke and Babe York of Whittier, Calif, in a Rumba break.

CONTEST BRIEFING (Above): From the bandstand, emcee Clyde Kanall, of the NSD Los Angeles Chapter, gives instructions to contestants. At right: Two views of appreciative sidelines enthusiasts.

GENERAL VIEW: Contestants wait their turn in front of the bandstand.

1957 marked the 7th year in which the National Smooth Dancers have held a full-dress convention, and this year's took place over the Labor Day week-end in Oakland at the Leamington Hotel, with the Oakland chapter as host group. About 275 members attended from all over the state.

Climax of the President's Ball on Sept. 1st was the Grand All Around Finals contest, photos of which are shown on these pages. Twelve couples participated, each dancing the Waltz, the Fox Trot, the Rhumba and the Tango. Duke and Babe York, of the L.A. chapter, won first place, and Jerry Haynes and Bette Hudkins, also of L.A., placed second. Third spot went to Cliff and Lee Isaak, of the Oakland club.

From time to time BALLROOM USA will bring you more about the National Smooth Dancers. Your reporter, who was delighted to be able to attend the Finals, gratefully acknowledges the hospitality and assistance of NSD officials in preparing this account—particularly NSD Pres. Al Keefe; Oakland Chapter Pres. George Hansen; Convention Chairman Norma Cardoza; and Contest Chairman Clyde Kanall.

DANCE THE BOP!

Now with the Teeners It's a New Up-Beat BOOM-CHICK Accent in Dancing

BY ART SILVA

(Hints, rumors, talk, reports of Bop have been flying around the East for some time now. My teen and pre-teen scouts all seemed to have somewhat different ideas as to how a Bopper should go about it. I was just beginning to get the feel of it when Art Silva's explanation came along. Two of my young friends looked over the photographic illustrations for me.

"That's it!" cried one of them. "That's the way BOB does it!" From the tone of voice, Bob obviously signified the Best of Boppers.

This article is an excerpt from "How to Dance the Bop" (32 pages, $1, Art Silva, Box 1966, Hollywood 28, Calif.) The book contains a number of fun variations not included here, like the Chase, the Spinner, the Scooter, the Flea Hop, the Dishrag, the Handshake, the Twister, Rock and Around, etc. The text is easy to fol-

low, the illustrations are clear — and it really looks like what the kids do.

Ray Coniff's Columbia Records album, "Dance the Bop," includes a reprint of Mr. Silva's book.

Mr. Silva is a dancer-actor-teacher from Portland, Ore., who recently has established himself in Hollywood. — D.D.O.)

Bop dancing as shown on these pages is the latest teen-age innovation in the dance world. Known as "the Bop" or "bopping," the dance is not associated with the rather undanceable jazz, Be-Pop, popular seven or eight years back. Actually this dance got its start among Pacific Coast teenagers about 3 or 4 years ago and is now gaining momentum all over the country. Exactly who started the dance, and where, is not known, although certain isolated communities have been dancing it for as much as ten years.

The thing that really gave the Bop its impetus was a change in the beat of popular music to what is called Rhythm-and-Blues, and what some musicians term the "big beat." This big beat comes on the off-beat or up-beat of the music and overshadows the traditionally stronger down beat. And whereas dancers are still prone to step on that down beat, there is a great feeling for a need to accent and lift on this strong up-beat — hence the Bop.

The dance's over-all appearance is of a crouched, undulating march in place. Probably its closest relative is the Charleston, which it resembles in the alternately turned in and turned out toe positions. Some steps have come directly from the Charleston to the Bop. Another first cousin to the Bop is the Calypso, since in both dancers travel on one foot and stamp or tap the other. The body movement and rhythm-accent of the Bop, however, is so unique that whatever has come from these other dances is practically unrecognizable, and actually something completely new has been formed.

One intriguing thing about the Bop is that it requires a certain amount of dedication to master it. It is complex, and this is one of its strengths — as well as one of its weaknesses — for it takes considerable practice to attain variety and ease. Once mastered, however, it gives the satisfaction and enjoyment of knowing and doing a very special dance.

The Bop is the first distinct and significant American jazz-dance to make an appearance in the last 20 years—and the only one to rival seriously the now-classic jitterbug (or Swing, Lindy, Rock 'n' Roll, or any of the various names this family of dances goes by). The Bop's inherent vitality gives it an excellent chance for a place on the American dance scene for some time to come — or at least as long as we have something close to Rhythm-and-Blues music.

The style of Bop put forth in this article is typical of that danced throughout the U.S. It is, also, a quite flexible style, being easily adapted to any of the slight variations (of which there are many.)

As mentioned, Rhythm-and-Blues is the ideal music. If you have the records — good, but if you don't, here's what you can do. The beat in good Bop music sounds like BOOM-CHICK, BOOM-CHICK, etc. (as nearly as one can put it into words). Say this aloud while you practice, saying the CHICK part a little louder and stronger.

THE BASIC IN 5 PARTS

1. Start by *marching* in place, but lifting your heels only, so that the tip of your toe remains on the floor (Fig. 1). Pick your heel up quite high and then put it down again and lift the other. As you put one heel down, say BOOM; and as you pick the other heel up, say CHICK, etc. Keep your feet *close together*. Hesitate a fraction of a second when your heel is up — on the CHICK part.

Fig. 1 (a)

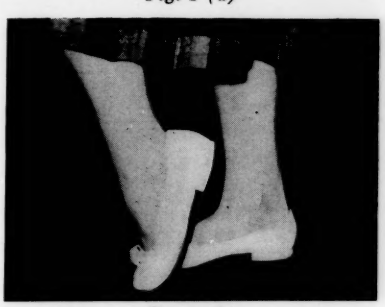

Fig. 1 (b)

2. Continue this marching, but—each time you pick up your heel, scoot that foot forward a few inches (toe still on the floor, heel high), then bring it back beside the other foot as you put your heel down. Do the same with the other foot. As you can see by the photo (Fig. 2), your toe comes forward almost in front of the other foot.

Fig. 2

3. Now let's do a different exercise to prepare for Part 3 of the basic.

Standing in place, feet *fairly close together*, simply bend your knees on BOOM and straighten up on CHICK. Do this for a few minutes. Make sure that you're bouncing deep enough (Fig. 3).

Fig. 3

This is the way you start dancing the Bop — by just bending your knees on the BOOM, which is the first beat of the music. Remember that! Start by just bouncing downward. The rest of the Bop comes on the off-beat (CHICK) as you straighten up.

So, let's put it together very slowly, with Parts 1 and 2. Take your bounce on BOOM — as you come up on the CHICK part of the beat, scoot one foot out in front (toe down, heel high); then bounce deep again on *both* feet and as you come up, scoot the other foot out in front. Continue this until it's easy. Remember—the count is BOOM when your knees are bent and CHICK when you straighten up and one foot is out in front. Keep your feet close together — don't let them get out to the side (Fig. 4).

4. Next, *lean away from the foot that's up.* This is important — and do it in an exaggerated style. Lift your hip and shoulder a little also (Fig. 5). You will rock from side to side with each step. Bounce and lean smoothly if the music is slow — if it's fast, bring that hip and shoulder up with quite a snap. If it helps,

say BOUNCE—LEAN, BOUNCE—LEAN for a while, instead of BOOM—CHICK.

Fig. 4

Fig. 5

5. Do this exercise before we work in Part 5 — lean over to one side, put your toe out front; then with the other foot (weight on the heel) swing the *toe* of that same weighted foot back and forth—much as if you were grinding something with your heel. Do the same with the other side. Practice this until it's easy(Fig 6).

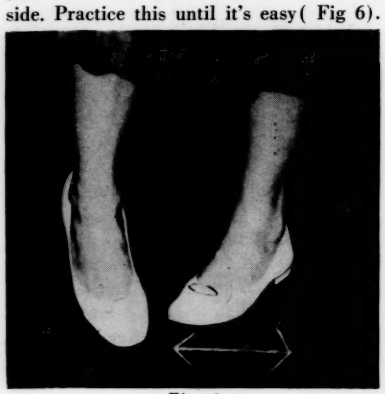

Fig. 6

Now to work it in. As you're straightening up from the first bounce and your foot's coming forward (toe down, heel high), turn the toe of the other foot inward a little toward the foot that's up—pigeon-toed fashion. That's on the CHICK. That completes one side. As soon as you reach that position, bend both your knees going into the bounce (BOOM) and your feet point more or less front again. In other words, the feet point front on the BOOM, and are toed *in* on the CHICK.

These 5 parts make up the basic Bop:
1. Marching; 2. Toe Front; 3. Bounce;
4. Lean away from the foot that's up;
5. Turn toes in (Fig. 7)

Fig. 7

If Part 5 (turning the weighted toe in) throws you, dance it without it and it will come gradually. Many people leave it out anyway, although it gives the Bop a nice style.

DANCE POSITION

The Bop should be danced in a slight crouch (Fig, 8), but remember to keep your head up and your back straight. The boy should be about two feet from the girl, and should hold her right hand with his left, clasping the outside of her hand (Fig 9).

Fig. 8 (a)

(Models are Linda Hessig, Forest Grove, Ore., H.S., and Mike Jones, Beaverton, Ore., H.S.

Fig. 8 (b)

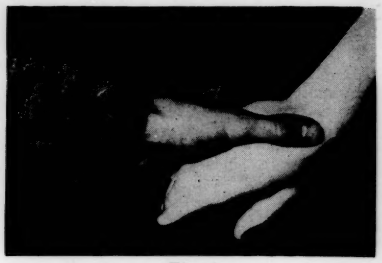

Fig. 9

When the music starts, the boy should establish the rhythm with a *slight* bounce and swing of the girl's hand. Then when he wants to start bopping, he should swing the girl's hand down definitely. That way you will start together. The hands (and arms slightly) will swing and bounce the same as the body—down on BOOM and up on CHICK. To start the dance, both the girl and the boy bend their knees on the BOOM, and the boy picks up his *left* foot first and the girl her *right* (lean definitely to the side as you pick that foot up out front). Then you bounce and lean to the other side and pick the other foot up out front.

Following a partner exactly is not too important in the Bop, but so that you have confidence in the beginning, use the routine suggested below. This routine will start with 4 basics.

WALKING THE BOP

So far, our Bop has been in one place. Now we're going to move on it. Start the same as with the basic, bouncing and scooting your foot out in front — a little farther out this time (Fig. 10). Then STEP ON IT OUT IN FRONT (instead of bringing it back), bending your knees, of course, because the count is BOOM. As you walk the Bop, let your whole side go with the front foot, so that first one shoulder points in the direction you're going and then the other.

Fig. 10

Practice this walking Bop alone, until you have mastered it and can change directions easily. Also start Bopping in smaller and smaller circles until you're finally turning in place — both to the *left and to the right.*

Now that you've practiced and mastered this walking Bop, let's work it into our routine. You've done 4 basics. On the first step of the Bop-Walk, the boy swings the girl's arm across to his right. This turns the girl away from him and also turns his back slightly to the girl. Then, on the next step he swings the girl's arm back, which brings partners facing each other; then the arms forward away again, etc. Partners' inside feet move together and partners' outside feet move together on this. As usual, the boy picks up his left, and the girl her right, to begin. (Fig. 11).

Fig. 11 (a)

Fig. 11 (b)

Fig. 11 (c)

Do 4 of these walk steps — on the 4th, the boy's arm is swung back. On the 5th step, he swings his arm forward a little farther, and swings the girl all the way under his arm (letting her hand turn lightly around his). The girl takes 2 steps to turn under the boy's arm, while the boy takes 2 basics in place as the girl is going under.

After this is easy, the boy should — for variety — try going under his own arm at the same time the girl goes under. When you go under your arm, remember —*keep bopping*—don't just walk around.

THE DROP

This is a good looking step and it takes a certain amount of physical strength to do it. Partners drop hands and in a series of 4 steps gradually drop down onto their heels and then come back up to standing position in 4 steps. In this one do not attempt to swing your heel out in typical Bop style, but rather keep both feet pointing in the same direction. Also, keep your feet fairly close together.

You turn from one side to the other as you gradually let yourself down. Start by bouncing on *both* feet and turning slightly to the boy's left and the girl's right — touching your toe out in front (boy's left and girl's right) — then do the same to the other side, bending your knees a little more on the next bounce and touching the other toe out to the front. As you go down, keep your back straight and your head up. Arms should be held out to the side (Fig. 12). Try snapping your fingers on each off-beat (CHICK) to help your rhythm.

Fig. 12

On 4 counts you should get far enough down for the girl's skirt almost to touch the floor, then gradually come up in the same fashion. Bounce a little on every beat as you go down and up. Practice this so that you gain strength and control. It's not good just to drop suddenly to a position where you're sitting on your heels, but rather let yourself down and up gradually, accenting each beat softly.

There are many, many more steps and variations, but perhaps the most fun of all in dancing the Bop is getting to the place where you no longer have to think about steps and combinations, but can improvise them as you go along. Following, then, becomes less important, and partners' steps complement, rather than imitate, each other. Your mind goes free, and anything you do is the Bop. When you become this good, you can dance

more away from your partner and go in for true improvisation.

This takes constant practice. As you dance, don't be afraid to try something new. Now and then you'll discover a new pass or step quite by accident. Don't resist it. Try to do it again, and if you like it, work on it. This will develop your own style.

Also, you'll notice that different people have different ways of doing everything — as well as the Bop. Don't reject them as "wrong." Rather see what you can learn from other styles. If you think it's good, adopt it in your own dancing.

Through practice and dancing for fun you can attain a mastery of the Bop.

●

DANCE CRUISE II

More on the Caribbean Scene:
On to Panama and Back to Haiti

BY DOROTHEA DURYEA OHL

At the Hotel El Panama in Panama City we didn't miss a dance, except the Panamanian *Cumbia* and *Tamborera.* Those popular native favorites have fascinating rhythms, but there wasn't time to learn to dance them. However, Lucho (real name Luis Azcarrago) and his Orchestra provided for us danceable music aplenty, even including North American-style Fox Trots and Viennese Waltzes; in fact, I've never danced to a better orchestra. Lucho is a great performer on the organ, both as soloist and with his band, and we made sure to include his Art Records label *Panama Festival* with the dance records brought home.

Situated right across the street from El Panama is dancing teacher Llona Sears, whom I had met several times when she was visiting the U.S. One of my first questions, as I looked around her attractive studio, was: "Do you like working on a tile floor?"

"No — I hate it," she answered, "but we can't have wooden floors here because of the termites."

Electronic magic is not confined to the U.S.A. Mrs. Sears, in order to maintain her busy schedule, has devised a remarkable teaching aid. She has tape-recorded herself teaching in different classes and uses her recorded voice to spare her tired vocal chords after hours of classes. She stands mute — but ready to correct when necessary — as her voice on tape calls steps, counts out rhythms, etc.

Mechanical marvels solve many problems there in the tropics where heat and humidity are devastating. She pulled out the hydrator of her refrigerator and there, snugly ensconced, was her fur stole!

Calypso, said Mrs. Sears, is big throughout the Republic of Panama and the Canal Zone. Except for the native dances, and the local popularity of the Samba, this seemed to be about the only difference between what we saw danced there and what is going on around New York, where the death knell for Calypso as a dance has long since sounded.

Back to the S. S. Ancon and a return stop in Haiti. This time we managed a quick visit to Lavinia Williams' school behind Port-au-Prince's famed open-air Theatre Verdure. The studio doors are wide open to the breeze, the lawn, the flowers. A lovely group of girls were assembling for a ballet class with Miss Williams. And what do you suppose their teacher was most intersted in finding out about American dancing?

"What do they dance to Rock 'n' Roll?"

"In my area — New York City and suburbs," I told her, "we see a little Bop, but mostly the kids Rock 'n' Roll to good old Lindy Six."

"What is it like — is it the same Lindy I danced when I lived in New York?" asked Miss Williams.

"Well, it's like this . . ." Vocally, improvising some dum-de-dum accompaniment, I took her as a partner and we Lindy-ed all over the studio. (And how she can dance!) This unusual ballroom couple — she in ballet practice clothes and toe slippers, and I in tourist togs — brought forth a burst of applause from the surprised ballet students, bless their hearts. We bowed to them, to each other, and your roving reporter made what can be called no less than a triumphant exit! I sincerely hope that after the temporary intrusion of Lindy the ensuing ballet class was classical.

●

SIDELINES SYMPOSIUM

A WELCOME BOOK

A new and different type of book, recently published by Harms, Inc.-Music Publishers Holding Corp., deserves four stars. Its title is *Better Dancing With Fred Astaire,* and it is valuable for every teacher interested in good modern social dancing. Edwin J. Sims has routined 12 excellent dances and he has also written the dance description in words. Parallel to the words is Ann Hutchinson's description of them in Labanotation, and it is fascinating to study them together. So many dance books written today offer explanations in terms of Box Waltz and Basic Rumba. This book, on the other hand, has good intermediate and advanced material. There are usable Fox Trots, Rumbas, Tangos, as well as an interesting Cha-Cha, a Samba and a Mambo.

We may as well accept the fact that Labanotation will be a part of our dance world — so why not start with ballroom dances? Compared to other forms of dance, there is little change in the positions of the body and arms; foot work is the main factor. Miss Hutchinson's notation is simple and easy to learn.

With the book comes an attractive "extra" — a separate supplement of piano scores for the dances. The standard melodies are arranged by William C. Schoenfeld, and there are two very good original tunes by Leon Palmisano.

Elisa Stigler

RECORD FIND OF THE MONTH

Here's unexpected treasure. If you go for piano players in a big way, you'll be delighted with *Roger Williams Songs of the Fabulous Fifties* (Kapp Hi-Fi LP 5000, $5.98, plus tax). Mr. Williams seems to have very little objection to keeping an even beat going. When he does, his rhythm for the dancer is out of this world, and nearly all of these lovely melodies may be used for dancing. Yes, his famous *Autumn Leaves* is one of the 25 songs of the 4 sides of the 2 LP's included in this album. Among them are a beautiful Tango, some Waltzes (slow and medium), and a number of Fox Trots, some fast enough for Peabody, some medium, some slow. The accompanying orchestra is anonymous but wonderful.

D.D.O.

MAMBO GIRL: 17-year-old Judy Baylin of Winston-Salem, now a Pasadena Playhouse student, did the "Who's Got the Pain" Mambo no. from "Damn Yankees" in the "Kids From Home" college talent show which toured GI bases in the Far East this summer.

NEWS OF BALLROOM DANCE

NAT'L COMMITTEE BEGINS SEASON

The Nat'l Committee for Ballroom Dancing holds an all-day general meeting Sun., Oct. 20, at DANCE Magazine's offices. Notification has been sent to delegates from Amer. Soc. of Teachers of Dancing, Chicago Nat'l Assn. of Dance Masters, Dance Educators of Amer., Dance Masters of Amer., Nat'l Ballroom Operators Assn., NY Soc. of Teachers of Dancing, Phila. Dancing Assn. Invitations to join have been sent to Texas Assn. Teachers of Dancing and Canadian Dance Teachers Assn.

MIDWEST BALLROOM NEWS

After 25 years the broadcasts of Chicago's *National Barn Dance* from the stage of the 8th St. Theatre have been discontinued. However, the program is still to be heard on WLS. Hundreds were turned away on Aug. 31, the final night on which the perennially popular hoe-down originated from the theatre . . . Ronny Born's teenage program, formerly Sat. afts. on WBKB, has left the air . . . There is, however, a new *Record Hop* show for the Chicago teeners, conducted by Jim Lounsbury, who formerly had the daily *Bandstand Matinee*. 25 couples may apply to attend the 4 to 5:30 Sat. show, on which Jim conducts dance contests (with records as prizes) and interviews stars in the recording field. For *Record Hop* each Sun. from 4 to 7, Jim runs weekly Cha-Cha contests at the West End Ballroom, a favorite spot for dancers . . . Ralph Flanagan's Orchestra has been appearing at the O'Henry Ballroom, another popular place . . . There has been plenty of activity at the Aragon Ballroom in the preliminary Fox Trot, Waltz and Tango contests to chose the Chicago champions for the NBOA contest in NYC.

At the summer conventions of DMA and CNADM, preliminary "ballroom only" sessions of 2 days and evenings were held. These were very well attended and showed the increasing need for such additions to conventions. To be efficient, more carefully planned forums, to discuss local and national problems, and "volunteer hours," to demonstrate locally popular material, should always be included.

Around Minneapolis: Ronnie Newman's band features Latin American rhythms every night at Osterberg's Supper Club . . . On Tuesdays, Jerry Meyerson's band at Jimmy Hegg's Starlite Club plays Latin American rhythms for dancing . . . Dean Constantine will be teaching at St. Paul's Women's City Club, St. Paul Athletic Club, and at the YMCA and YWCA this winter. He has a YMCA class this fall introducing Calypso, Merengue, Paso Doble and Bolero.

Breezy Point, Minn., a popular resort, features a Latin American dance orchestra and a dance team who teach and do exhibitions . . . In Milwaukee, Adele Artinian reports that she will be having classes this fall in church groups and parochial schools, as well as clubs. Last year the trend there was to jitterbug, and though the youngsters wanted to do the Jack, the dance was ruled out at most of the schools. *Louise Ege*

SO. CALIF. BALLROOM NOTES

This month the local ballroom scene attracted many international teachers who are studying American trends, including Ulla Birch of Copenhagen, the Spiderella family of Florence, and Ina Craven of Waikiki, who with Mary Sylvia operates the Edgewater Dance Studios . . . Dan Wallace who, with his wife Virginia, has the ballroom studio in the Royal Hawaiian Hotel, is ass't dance co-ordinator with LeRoy Prinz for the "South Pacific" shooting on the island of Kauai. Dan interviewed some 600 dancers for the GI jitterbug sequence. He in turn was assisted by Margaret Baker, who was a *real* tester, dancing with as many as 50 a day to determine their jive ability for the picture. Teacher Josephine Flander's lovely daughter, Mary Jo, is stand-in for Mitzi Gaynor . . . Bryan Watts, well known teacher of the English style and British exhibition trophy winner, is a new and welcome resident of So. Calif.

FIFTY YEAR MARK: Dancing master Augustus J. Weber, after 50 years of teaching in his own studio and in the parochial schools of Brooklyn Diocese, retired this summer. He continues to be an active member of Dance Educators of America, is a Director of Dance Masters of America and is Past Pres. of the N.Y. Society of Teachers of Dancing. The Webers are an important part of the ballroom dance story of Brooklyn. Back in the Eighties and Nineties, Simon Augustus Weber, his father, taught the lancer's glide and the schottische at his academy in Teutonia Hall. Except that now it's Cha-Cha and Merengue, his daughter, Doris Weber Zea, is carrying on the family teaching tradition in Brooklyn schools.

Judge and Mrs. Elmer Doyle, just back from the Orient, played host to the Terpsichoreans at (naturally) an Oriental costume party . . . Barbara Henson and Gordon Keith have taken over the Astaire studio in San Jose . . . The San Diego Dancers Guild held a 2-day meeting and ballroom demonstration at Rosarito Beach in Mexico . . . A Harvest Moon Ball contest for L.A., to be under the sponsorship of a nation-wide organization, is in the talking stage. Proceeds would be donated to the hemophilic charities. At the same time comes the announcement of a Sweetheart Ball to be held on St. Valentine's Day at the Long Beach Municipal Aud. . . . 21-year-old San Bernardino ballroom teacher Suzanne Russell was chosen as this year's Miss Matsonia while enroute to Hawaii aboard the luxury liner. She was feted, photographed and fan-fared all over the island *à la* Miss America. Suzanne and her mother, Margarita Otero Russell, operate Margarita's Dance Arts and Charm School, the largest dancing school in San Bernardino. Both are graduates of John Powers and Rita LeRoy's modeling and charm schools. They have cotillion groups at the country clubs and Norton Air Force Base.

Thelma and Sid Martin, and Betty and Burnett Bolloton were four of the happy people who flew to NYC for the NBOA contest as winners here of the Fox Trot and Waltz divisions, respectively . . . Steve Peck, co-owner with Cliff La Rue of the Club Seville, is doubling between his ballroom dance studio and nightly appearances as star of the current Seville layout . . . Angelenos are still talking about the Black and White Ball, patterned after the traditional Baile de Blanco y Negro, which originated in Mexico City's centuries-old suburb of Churubusco. The muchachas wear white gowns, and the caballeros are in black tuxedos. Consuls General from Cuba and Mexico, as well as representatives from *Newsweek* and *City News Service* comprised the pan-

el of judges who selected the beauty queen of Churubusco.

Highlights of the Assoc. Dancing Teachers of So. Calif. banquet at the Statler: Gertrude Edwards Jory refuting the story that ballerinas are not ballroom dancers, by performing superbly with Charlie Baker. Another ballerina, Irina Kosmovska, was most Caribbean in the Calypso demonstrations. One of the big hits of the evening was an unplanned encore as petite, 14-year-old Sharon Baird danced a wild swing number with a man 4 times her height and age, Thomas Sheehy. Bessie Clark, new Pres. of DMA Chapter 13 (No. Calif.) brought to the banquet and convention the largest group from a single city, San Jose. People are still talking about Bob Kimble's Cha-Cha. Biggest highlight of the evening was the presentation of the honored guest, William J. Ashton. Tears were in everyone's eyes as they rose to honor the man who pioneered the Chicago Nat'l. Assn. of Dance Masters 45 years ago. *Katherine Sheehy*

●

GIVING YOU A BREAK

Advanced Terminlogy — Vocabulary Shortcuts Continued from September

BY DOROTHEA DURYEA OHL

Break: This term means different things to different people. To the Rumba dancer it signifies a definite step in which the partners separate to a greater or lesser degree. It is performed as a unit of 3 movements, customarily following one of these two forms:

1. MAN
   Side L
   Cross R (usually ball of ft) in back
   In place L
   and reverse to right
   GIRL
   Side R
   Cross L (usually ball of ft) in back
   In place R
   and reverse to left
2. MAN
   Cross L in back (Optional: flat ft, bent knee; ball of ft, knee flexed only)
   In place R
   Side L
   and reverse to right
   GIRL
   Cross R in back (Optional: flat ft, bent knee; ball of ft, knee flexed only)
   In place L
   Side R
   and reverse to left

Form No. 2 must necessarily have been preceded by a swd movement in order to place the dancers' feet in position to "cross L (or R) in back." To indicate the degree of the partners' separation, many teachers use this classification:

a. *Closed Break:* Partners retain aspect of Closed Pos. from waist line up (see DANCE Magazine's Ballroom Dictionary, July 1956), twisting only lower portion of body away from each other, to permit free ft to cross in back of supporting ft.

b. *Open Break:* Couples start in Closed Pos., man's R arm remains around girl's waist (girl's L hand remains at man's R shoulder), he releases girl's R hand — for Open Break to rt. Reverse above procedures for Open Break to lft. Man may employ L Hand Clasp Pos. for Break to lft, and use position as described above for Break to rt, if dancing a series of breaks; or may lead girl from L Hand Clasp Pos. to R Hand Clasp Pos., or vice versa, in dancing a series of breaks.

Both the Closed Break and the Open Break may be done singly or in series; and a break is usually initiated from Closed Pos., since it is much easier to lead into this position than from any other. Advanced dancers sometimes do a Foreward Break, in which the free ft crosses in front of, instead of in back of, the supporting ft; usually danced in R (or L) Hand Clasp Pos., or in Separation Pos.

c. *Break-Away:* A break which brings about a *complete* separation of the partners; or any step, or series of steps (not limited to the two forms of break previously described) which brings about complete separation.

Break, to the Rumba dancer, may also mean any step or series of steps (not only the specific form used in Closed Break or Open Break), culminating in any degree of separation of partners. In this sense, it is taken to mean a break from the standard Closed Pos.

In Lindy, "break" means much the same — any step (or series of steps) which culminates in any degree of separation of the partners; usually brought about by the man sending the girl "Through the Arch" (Ballroom Dictionary, July 1956). It is also used to refer to the whole sequence of steps employed in achieving separation (to any degree) and returning, such as "Hitch-hiker Break." Occasionally a teacher differentiates betwen the degrees of separation somewhat as in Rumba, tagging any separation movement which retains some contact between partners as a "break" (such as a hand-clasp), and complete partner-separation as a "Break-Away."

In any dance, "break" is sometimes taken to mean any step (or series of steps) beyond the bare fundamentals. Pupils have been known to make this statement: "I can get by in the Fox Trot (or the Waltz, or the what-have-you), but I'd like to learn some of the 'breaks'."

Occasionally "break" is used to signify a change of step. For instance, teachers have been heard to command, in directing a class, to finish a series of like steps and to start something different; "break" here means to break from the repetitious form being followed and to commence something else.

"Break" is sometimes used by dancers in the musical sense, as "Listen for the break in the music" — meaning an emphasized phrase-ending, or beginning (notably where a change of melody occurs), in the attempt to help pupil's understanding of time and rhythm. For instance, Teacher might say to a pupil having difficulty in picking the right count on which to start to waltz: "Listen for those musical breaks. They are easier to pick out than accent-less counts. Start trying to count your 'one-two-threes' there, and see if you can't make them fit the music."

REAL GONE: Pretty Retta Del Tupper is one of the teen-age dancers in Paramount's "Mister Rock and Roll." Roye Dodge is choreographer of the film which features Alan Freed, Rocky Graziano, Lionel Hampton and Teddy Randazzo.

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IN THE MAILBOX

(continued from page 14)

Dear Editor:

REAL, REAL CALYPSO!, Part I, is GOOD! GOOD! GOOD!

Eddie Holt
Sacramento, Calif.

Dear Madame:

In the August issue of DANCE Magazine you printed a long article about ballet on Canadian TV. Mr. Nathan Cohen, who wrote the article, and who is connected with CBC-TV in Toronto, says many true things about television being a major outlet for ballet here, as it also is for other arts. But unfortunately he insists on praising the National Ballet of Canada, which has its home in Toronto, while at the same time undermining the wonderful work of Montreal companies.

I have lived here now for six years, and I have seen the development of both the National Ballet of Canada and the newer Montreal companies. There is no doubt whatsoever that Montreal has contributed much more towards balletic culture in this country than any other city . . .

Mlle Marie Revai
Montreal, Quebec, Canada

Dear Madame:

Mr. Nathan Cohen's article "Dance on Canadian TV" in your August issue was shocking.

Though he started off with a reasonable evaluation of the role television plays in this country's dance outlet, the remainder of his article was painfully onesided. . .

Frank Brown
Montreal, Quebec, Canada

Dear Editor:

. . . That the gentleman from Toronto should have an excessive admiration for the principal ballet company of Toronto, I can understand, because it is only natural that one speaks well of one's home town, even if there is nothing especially brilliant about it. But in order to do this, he gave himself the luxury of maligning everything that is done in Montreal in the television world, and that doesn't indicate an honest critical spirit. In reading Mr. Cohen's article, one perceives that he has seen very few programs on Montreal television, because he completely ignores the most important ballets that were presented. In the few miserable lines that he devotes to Montreal, Mr. Cohen shows himself to be very severe with regard to local dancers, whereas all of them do an honest job with the precarious means at their disposal . . .

Georges Vence
Montreal, Quebec, Canada

THE END

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Sept. 8- Oct. 6	**The Royal Ballet** Metropolitan Opera House
Sept. 29- Oct. 12	**Dancers of India, starring Shanta Rao** ANTA Theatre
Oct. 3	**Goya & Matteo** Spanish Inst. Aud.; 8:45
Oct. 6	**Meta Davis** (music, poetry, dance) Carnegie Recital Hall; 2:30
Oct. 6	**Maria Maslova** Carnegie Hall; 8:30
Oct. 11	**Philips-Fort St.** in Afro-Cuban-American Rhythms Cooper Union; 8:30
Oct. 11-13	**Henry St. Playhouse Co.** Henry St. Playhouse; 8:40, 8:40, 3:00, 8:40
Oct. 13	**NY Ballet Club** Irina Borowska, Speaker Acad. Ballet Perfection; 3:15
Oct. 13	**Les Ballets Janine Charrat** Bklyn. Acad. of Music; 2:30
Oct. 14	**Cilli Wang** Phoenix Th.; 8:30
Oct. 19	**Dance Films, Inc. Program** (Balinese dance films) Carnegie Recital Hall; 8:40
Oct. 19	**Oz Group** in Israeli Music & Dance 92nd St. YMHA; 8:40
Oct. 19	**Tom Two-Arrows** in Indian Lore & Dances Henry St. Playhouse; 3:00
Oct. 20	**Paul Taylor & Co.** 92nd St. YMHA; 2:40
Oct. 24- Nov. 2	**Dancers of Bali** ANTA Theatre
Oct. 25	**Folk Dances** Cooper Union; 8:30
Oct. 25-26	**Ballet Russe de Monte Carlo** Bklyn. Acad.; 8:30, 2:30, 8:30
Oct. 27	**William Hug & Co., Daniel Nagrin,** 3rd part. to be announced 92nd St. YMHA; 2:40
Oct. 27-28	**Cilli Wang** Barbizon Plaza Th.; 8:30

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HOLLYWOOD CASTING

(Continued from page 26)

tral Casting does not call dancers for live TV shows — only for filmed TV which is made at the studios, and as of now there have been very few filmed TV shows that have required dancers. (A thirty-minute TV film using dancers means two days of rehearsal and three days of shooting. This fast schedule is the "Miltown" route — the three shooting days involving ten to twelve working hours per day.)

It is also interesting to study the reaction among dancers towards doing "extra" work. A caste system comes to light when one mentions working as an "extra" or atmosphere player. I have seen many dancers throw fits of temperament when they were required to do "extra" work to give story value to a dance sequence. Others say, "So what?" Being the fourth dancer on the left in the second row is just glorified "extra work." The two are similar, indeed. When there are no musicals in production, many dancers fill in with "extra" work to supplement their incomes, and others avoid it like the plague. Being an atmosphere player pays less than dancing, but an alert "extra" often finds himself getting a line or two of dialogue or doing something special which will give him a good adjustment. Dancers make good "extras," as they can take direction easily and know how to add to a scene dramatically. *Motion Pictures Who's Who* is full of ex-dancers and ex-"extras" — so don't belittle that mob scene. Even to get that far is hard work.

Do movie dancers who don't become stars (and most don't) die or just *plié* away? Mostly they become steady "extras," bit players, actors, stunt workers — and even directors and producers. And they, too, have a world of stories about the dancing profession. In fact, no matter where you are within the motion picture industry you're likely to hear, "Yes, I used to dance in pictures."

In these pages I have not pin-pointed any specific aspect of screen dancing, but have tried to be of general interest to those who are not familiar with the Hollywood scene. I would like to thank Central Casting, Screen Extras Guild, Screen Actors Guild and fellow dance associates for the cooperation which has made this article possible. *THE END*

(Ed.: Roy Clark, author of this article, is a very busy movie dancer who obviously knows whereof he speaks. He is also DANCE Magazine's Hollywood Correspondent.)

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CALIFORNIA REPORT:

In the Direction of a Los Angeles Ballet Company

BY JOHN DOUGHERTY

Antony Tudor, when approached about the formation of a ballet company for Philadelphia, said: "The first thing to do is build a good corps de ballet. When you have the corps, you can get name soloists from anywhere to bring in the public."

On the basis of that dictum, active steps have been taken this summer towards the training and formation of a ballet company in Southern California (more about that on page 16).

In July, Anne Sokolow arrived from New York to choreograph the 2nd Annual Fiesta del Pacifico in San Diego. She engaged 22 of her 24 dancers in L.A. The company signed in on July 9, and for seven hours a day until the July 24 opening, they worked very hard, to the accompaniment of Anna Sokolow's exhortation, in her musical voice, to "clean this up as we go along."

By the first Saturday she had completed the opening *Gold Ballet*, a Strauss waltz and a cakewalk—no mean four-day accomplishment for any choreographer working with new dancers. More especially so when these dancers had varied backgrounds of 3 to 15 years of ballet and modern training. Panaieff, Leon Varkas, Rozelle Frey, Oleg Tupine, Irina Kosmousky and Maracci were among the teachers represented. Though quite a few of the dancers had modern training as well, Miss Sokolow used no modern movement.

Experience ran an equal gamut. Joe Stember teaches ballet on the West Coast and as far away as Manila, and has appeared with almost every ballet group working in this area. Joe Ruden had never appeared on a stage. His photogenic face and athletic body have kept

San Diego Union and Evening Tribune

At San Diego's 2nd Annual Fiesta del Pacifico, choreographer Anna Sokolow had the job of topping the pageant's excitement when California's long-awaited statehood was announced. She did it with a joyous cakewalk. In the foreground of this performance shot are, l. to r., Mark Rose, Larry Warren, Gene Wilkes.

Danny Rouzer

The Panaieff Ballet Concerto's "Swan Lake," as seen at the Burbank Bowl in California. At right, Lila Zali as Odette, Michel Panaieff as the Prince. After seeing the performance, Alicia Alonso engaged 13 of the dancers to appear in her full-length "Coppelia" at the Greek Theatre in L. A. *(See story on p. 16.)*

him working before Hollywood cameras.

Julius Bengtsson had danced more in Sweden than the United States. Willard Nagel had arrived from Seattle just in time to unpack his practice clothes and answer the call. Felipe Lanza had danced in outdoor festivals with Pilar Lopez in Spain. Fran Amirtin had heard in New York that Miss Sokolow had the San Diego engagement. She telephoned to say that she was California-bound herself. Of the 24, only Joan Tyson had worked with Miss Sokolow previously.

Their reactions, however, followed the same pattern. Ben Jonson, after a day of lifting a partner half again as heavy as the one he is used to, confessed: "I felt as if my feet were trying to come up through my knees." At a lull in a birthday party for Gail Kaller the first Saturday, Joan Lawrence remarked quietly, "You know, I've never been this sore in my life." But no one complained—particularly not Fanchon Bennett, who had just recovered from months in a leg cast as a result of two separate injuries.

California Story didn't turn out (as it was advertised) to be "the miracle production of the century." From the standpoint of dance presentation *(not* dance performance) this was particularly true. The huge rock that formed a background for *The Gold Ballet* was covered in gold. As a result, the gold-clad dancers were barely distinguishable when they danced in front of it. Two dance sequences (the Charleston and a solo by Joan Lawrence as Lola Montez) were center-staged midfield in the stadium. The rest, done on the main stage, was visually confused by the presence of a hundred or so actors used as stage dressing.

The show did, though, provide for two dozen dancers five weeks of Equity work of a type, frequently strenuous, that can certainly be called "experience." From it the dancers came out better qualified as performers, more highly tempered as dancers, more malleable, more readily teachable for the future choreographers who will direct at least some of them as members of the corps and soloists of the sure-to-materialize Los Angeles Ballet.

At the Burbank Bowl, Michel Panaieff presented his Panaieff Ballet Concerto in two performances. Alicia Alonso, up from Havana to stage *Coppelia* for the Greek Theatre, was in the audience. As a result of the excellence of the Panaieff offering, she took 13 of his dancers for her ballet. Panaieff has partnered such stars as Markova and Danilova in *Swan Lake*. Here, with Lila Zali as his Odette, his dancers had the wonderful opportunity to appear in his staging of the abbreviated version of the classic. And they were given every opportunity, to the extent of the interpolation of a *pas de trois* from Act I for Joan Morgan, Shirley Valdez and Vanya Mishvek. The Panaieff dancers also had the inspiration of guest artists Barbara Lloyd, Oleg Tupine, Natalia Claire and Joyce Vanderveen.

For Miss Alonso's *Coppelia*, Richard Gargano, Susan Jensen, Karl Lindquist, Sharon Michaels, Joan Morgan, Patsy Normal, Alicia Parham, Alan Riley and John and Joyce Williamson accepted the bid made as a result of their work in the performance. Jerry Corbett, Gene Narinaccio and Marilyn Stevens were added as a result of Panaieff's studio auditions.

These dancers and the others auditioned and chosen by Miss Alonso then had the exciting discipline of learning a three-act ballet in a few weeks, and of performing it with that great ballerina, with Andre Eglevsky, and with Niels Bjorn Larsen. Alonso and Eglevsky are, of course, ranking stars of the international ballet world. Larsen, a leading performer of The Royal Danish Ballet, is one of the greatest, if not the greatest, of contemporary dance mimes. His performance as the gnarled Dr. Coppelius was a gem in its detail and humanity, and it must have been he, in his capacity of assisting Miss Alonso in the direction, who was responsible for the pleasant lack of stiltedness in the group mime scenes of the second act. But it must have been a

(over)

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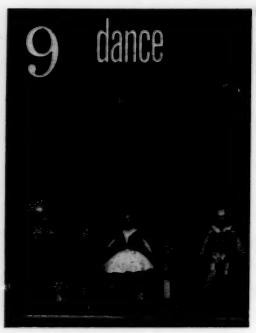

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DANCE Magazine **231 W. 58 St.** **New York 19**

CALIF. REPORT *(Continued from page 6* combination of many things that brough forth the wholesome vigor and exube ance that pervaded the Greek Theatr *Coppelia* performances.

One New York choreographer, workin with California dancers for the first tim observed that they acted as if they ha "just come out of semi-retirement i Pasadena." The remark was, of course a goad intended to produce the extr spurt of energy needed to get a sho ready on schedule. It is true, though, tha dancing for films is poor preparation fo work in a ballet corps. Relying on th magic of camera angles to make ther look good, getting paid extra for ever lift (called "aerials" at the studios) don during both rehearsals and screening, i not conducive to the development o either technique or discipline.

The past two seasons, however, hav brought opportunities of far-reachin effect. Before the famous dancers an choreographers discussed herein had ar rived on the scene, Los Angeles dancer had recently been able to work wit Todd Bolender, The Royal Ballet (whe it was still Sadler's Wells) and New Yor City Ballet in jobs varying from super numerary to soloist. The total of thes combined opportunities makes an impre sive contact with great living dance.

A number of producers and impresario have promoted dance in past years i Los Angeles. But now one has emerge who may well be the great man who ca bring a Los Angeles Ballet into existence He is James A. Doolittle, producer an director of the Greek Theatre. *(His phot is on page 16 of this issue.)*

At the University of Southern Cal fornia, Mr. Doolittle participated in act ing, directing, writing and designing. I his professional career he has produce opera, ballet, musical comedy, concer and drama. The fact that he brough Alonso to his theatre to put on *Coppeli* with Eglevsky and Larsen informs an dancer as to his standards. In the fac that his production was presented wit Los Angeles dancers making up the majo part of the corps, there is evidence o his faith in local training and talent.

Twice in the past, the city of Los An geles has passed resolutions of thanks t Mr. Doolittle for his "contributions t the theatre and cultural life of this city. One surely hopes that one day soon ther will be reason for a third resolution thanks to him for taking the few remain ing giant steps that will make a Los An geles company a reality. THE END

"COPPELIA" AT GREEK THEATRE

(continued from page 19)

similar fashion. Speculation runs high among the girls thus chosen (. . . is MY side IT?)

After four hours of uninterrupted auditioning, the semi-finals begin. The suspense, the heat, the waiting have left tell-tale marks on the participants. Coiled buns have opened into deep pony-tails. Toe shoes and ribbons have lost their band-box look. Damp Turkish towels are blotting necks and faces no longer held high. A few of those who know deep down that they haven't made the grade today are furtively slipping into their slacks and cardigans without bothering to take off their practice togs first. Barry McGee again claps his hands to establish total silence once more and says: "All those on the far side of the hall may go home now! Thank you."

The shuffling of feet is slower now, the sound has a dispirited quality. Soon the hall is cleared except for Alonso, the stage manager and the sixteen lucky ones. If these girls are jubilant they do not show it. They are exhausted. They've given all they had and the audition has been a physical and mental strain. One by one, dead-serious, they step forward to receive mimeographed sheets containing their schedule for the next two weeks. Nine-thirty class call, every morning for one and a half hours. (For many girls in a city the size of Los Angeles, especially for those not owning cars, this means getting up at 6:00 a.m.) Classes to be followed by two hours of rehearsal. Then a two-hour lunch break. More rehearsal until 5:00 p.m. or later. Costume fittings downtown. More classes. More rehearsals.

Glamorous???? . . .

Outside, in the still broiling afternoon sun of Griffith Park, mothers of the younger girls are waiting, waiting. The "you-may-go-home-now-thank-you" girls are now emerging from the basement hall. Mothers walk away with their Donna, Joan, Sharon or Mary, putting consoling arms around the girls' shoulders and trying to cheer them up after today's defeat. It's never easy to be a loser. But these young dancers must accept the verdict and will have to chalk up this audition to experience. And certainly it has given them an added incentive to work harder, if this is truly their chosen field. It's up to Donna, Jean, Sharon and Mary to make the grade the next time—or the time after that. *THE END*

(Ed.: See p. 64 for more on the California dance scene today.)

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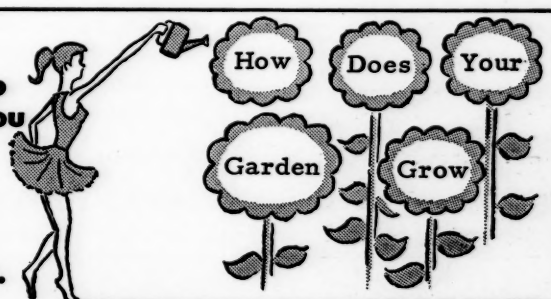

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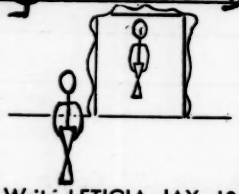

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BOOK REVIEW

America Learns to Dance
by Joseph E. Marks, III

Exposition Press, New York, 1957
133 pages. $4.00.
Reviewed by Lillian Moore

The early cultural history of Americ has been neglected far too long. In orde to find out anything about dancing i the Colonies and during the early year of the United States, it has hitherto bee necessary to undertake a great deal o tedious independent research. Now w may be grateful to Joseph E. Marks, II for an able, comprehensive account of a important aspect of American dance.

America Learns to Dance describes simply and vividly the steady progress of dance education in this country. It tells of the coming of the earliest dancing masters (before 1700), the kinds of dances they taught, the ready welcome they found in the South, and their ultimate acceptance in the North in spite of a certain amount of Puritan opposition.

During the Eighteenth Century social dancing grew in popularity throughout the colonies. Still taught principally by itinerant masters or at specialized dancing academies, it began to find its way into the curriculum of many progressive schools. William Livingston of Williamsburg was permitted to teach dancing in a room in the College of William and Mary as early as 1716, although this was a temporary arrangement until his own dancing school was built.

The relation of the dance to the everyday life of the American people is admirably handled by Mr. Marks. Social dancing is his chief concern in the chapters on the Sixteenth to Eighteenth Centuries. Dancing was a delightful recreation and, at least among the aristocracy, a highly desirable accomplishment. During the Nineteenth Century, educators began to realize the value of dance as exercise and its general acceptance in regular schools and colleges came through its use in physical education.

Mr. Marks' well-documented and authoritative work fully justifies its fairly formidable sub-title, *A Historical Study of Dance Education in America before 1900.* Nevertheless, it is thoroughly enjoyable, and its solid information is so pleasantly presented that anyone interested in the dance in this country should find it absorbing reading.

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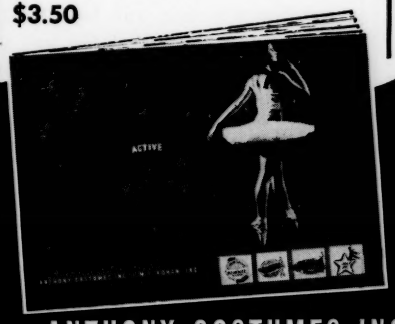

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(*continued from page 49*)

of a continued dancing career, her claim was approved by King Frederick and the pension became effective May 31, 1851.

Afzelius became more restless and impractical; Augusta became more settled and domestic. The long-doomed marriage was officially dissolved in mid-1851, on grounds of incompatability of temper. Augusta was granted custody of the child and the deeply distressed Afzelius returned to Sweden to a simple and increasingly unhappy life as customs inspector in Simrishamn.

"Solitude, there was a time I shunned you like an enemy and would have flown your piercing gaze—and now you are my last best friend on earth below."

he wrote in his *Night Thoughts,* and on a January day in 1865 he put a bullet through his heart.

Six months after she was granted her pension, Prince Frederick Wilhelm guaranteed Augusta a life income so long as she did not reconcile with Afzelius and did not marry another. She was independent of financial worries and lived comfortably without caring any longer what the public thought. In 1853 the Prince married Princess Anne of Prussia, niece of Kaiser Wilhelm the First, and her German court moved into the palace of "the Russian Prince," but the allowance to Augusta continued. In 1884 the Prince died, but his will directed that the annuity was to be paid so long as Augusta lived and was single.

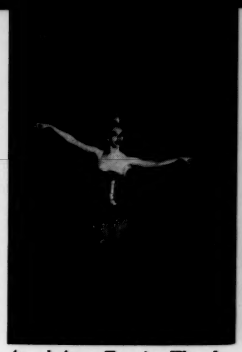
Her son, in the military tradition of his father, became a lieutenant in the Dragoons, and in turn fathered three children.

As she grew older Augusta retained much of her beauty. Even in old age her figure was youthful, her bearing regal, her step light and her blue eyes unfaded. Her mind fared less well than her body and she felt herself constantly to be the victim of injustices. At the turn of the century, Lucile Grahn, the dancer who became an exile abroad, wrote to Augusta Nielsen, the dancer who became a recluse at home, "In memory we will remain for one another as we were then—and this I believe, that we will be permitted to meet again."

Augusta died in April, 1902, survived by her son and grandchildren. Her passing went unnoticed by the theatre and the public. THE END

FESTIVAL IN ARKANSAS

The Southwest had its first Ballet Festival last May 25. Under the auspices of Sue Garrett Keller, whose studio is in Fayetteville, Arkansas, invitations to the event were sent to studios in four states. Three groups, two from Oklahoma and Miss Keller's, appeared in the final presentation. Next year's Festival and ballet conference will be held in Tulsa.



At left: Tomi Wortham Yadom, ex-member of the NYC Ballet, was guest with the Keller Co. At right: Scene from "Rhapsody on a Theme of Paganini" as performed by the Keller Studio Co., choreography by Toby Jorgensen.

Photos by Bob's of Fayetteville

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The Tulsa Opera Ballet in "Der Fledermaus," choreography by Director Marguerite Bailey.

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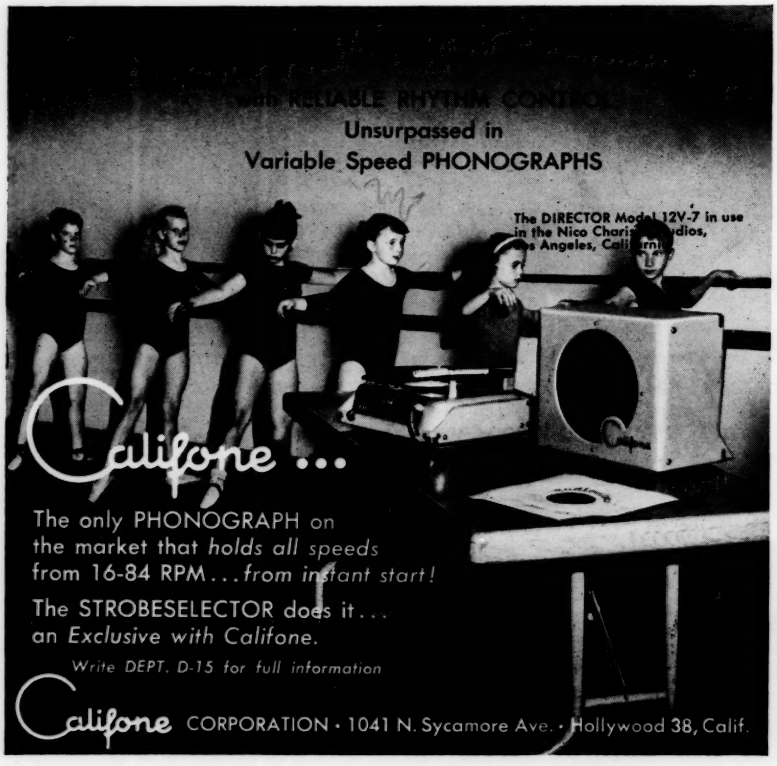
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CALYPSO

(Continued from page 3

calypsonian might make a damnfine c that would ring around the island.

Suddenly a calypsonian who, to u Shango slang, felt "de spirit wid m would raise a hand. The drum wou beat very softly, the bottle-and-sto lower to a mere chink-chink, and t quatro be plucked, chord by chord, un the hair on our arched necks rose w the intense emotion of the moment.

The calypso man then took the stage the cleared portion at the enclosed pa of the tent—and we crowded in a hu at the other end, or peeped through chin of the galvanized iron walls. The calypsonian stood in a slouch, one foot advanc and beating out his time, his body bei slowly seized and used by the rhyth that was secret within him, waiting be born as a calypso. He appeared ve nonchalant, with an impassive face which the muscles might tic a little temple and cheek. But the idea was show that the making of the calypso w natural, or "it come easy" to the mast calypsonian. If he was a novice he w prepared for cruel criticism; if he w an old calypsonian he had a prodigio reputation to support.

After a nice dramatic moment, looked towards the orchestra and "gi dem de tone" by saying "ta-ta, ta-ta; ta tata;" or "poom-poom, poom-poom, po poo-pumpum—or sounds equally subt and unintelligible to any but calypsonian These sufficed to cue the orchestra, whi seized the beat and swept with drum an string and chinking rock-stone into foot-stirring tune. The calypsonian th began to sing.

He was a master at stage dramatic knowing how to inflect his song with ge ture, accent and facial mime, when pause, and when to rush on through th cries of approval or derision and th shouts of laughter as the audience reco nized some meaningful portion of th song. If he stopped for breath, or if h impromptu creation failed to grip h audience by merit of music and lyrics, h was howled off the stage or anoth calypsonian jumped into the breach an started *his* song. The riposte between th calypsonians is their "war," and I hav seen as many as half a dozen onstag at the same time, singing against eac other, improvising with fluent ease out o sheer inspiration and native skill. Pe sonal insult was inevitable, but the perso against whom this was directed was ex pected to be a good sport.

Much of the calypso would be salacious, because sensuality is as natural as life itself; but pure vulgarity was not a part of the calypso, and wit in the lyrics, fire in the melody, were *de rigueur*. Often the calypsonians worked in harmony instead of in actual "war," and then the calypso was tossed like a ball from one singer to the next, growing into sagas as they were born.

Interpolations of rich "ki-ah, ki-ah," as the Creole describes his wild laughter, and urging to elaborate on a particular theme were the prerogative of the audience. Everybody here was a "dead Creole," and they produced "de dead t'ing."

Many of the best calypsoes were made up by calypsonians who were "talking bad" about themselves, as has been done with the popular *Ma, look a boo-boo in de yard* and that twenty-seven verse epic on Dorotie, the wife of a watchman who fell in love with the policeman on duty in her parish: the watchman came home sooner than expected, and the calypso rung through Trinidad that year about the watchman who *Feel wid me foot and feel wid me hand, An' all dat Ah feel is a policeman!* The fine wit of such songs is lost with exportation, and the delicate sense of humor often seems to be replaced by coarseness.

Sometimes national and international politics entered the calypso themes. I was still a child when Mussolini fought Haile Selassie, and that conflict inspired the most fervent political calypsoes I have ever heard. All the later politico-calypso is tame in comparison. I have heard the Abdication calypsoes, when Edward of England married Wallace Simpson, the war time ditties, and the recent ones on Margaret and her broken romance. These last were not good, and not one Trinidadian sings them—this is the type of calypso that the *meistersingers* concoct to play for the tourists when they meet the boats, which they still call "tourist steamers." But in the tents and barrack yards they sang calypsoes that could probably not be understood by anyone but "a dead Creole."

As the singing of the real Creole calypso is singularly witty and clever, so is the dancing of the Creole to his calypso music especially elegant. By elegance I mean poise, skill, ease and security, and the wonderful *laissez-aller et laissez-passer*, meaning "freedom to pass or travel," which they use in their patois to express admiration for a damnfine dancer.

(Continued on page 74)

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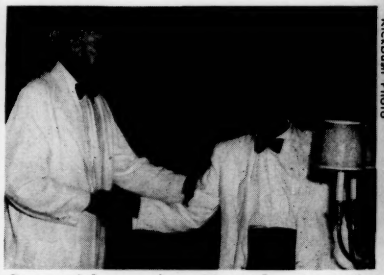
CALYPSO

(continued from page 73)

The first thing to be noted in the Creole dancer is his stance—it is proud and remote, and there is nothing vulgar in the way he moves. His face immediately adopts a rather benign hauteur when he dances. In any ballroom full of dancing Creoles, one sees the peculiar remote and enrapt expression that may be observed in the faces of classic ballet dancers, especially in the abstract ballets where no gesture or contortion of feature is required as mime.

Trinidadians as a group have long legs and short torsos. And these short torsos, in men and women, are held almost rigid, with a high chest, but with a superbly pliant back. The hips never shake, and the advancing step of the calypso takes its form and authority from the leg itself, moving from hip socket to knee, in a remarkably fluid line. They seem to be breasting water, as strong and keen swimmers do. When they turn, they wheel—no single part of the body moves, you do not see them take a series of steps, they do not perform the mechanics of turning. But no, the body wheels, as swallows soar, swoop and wheel at sunset, in a wonderful fluid movement devoid of the pedestrian quality that makes us place one foot there, another here, and so contrive to turn around.

During the festive wonders of Carnival time, one often sees street masquers literally "jump up" to perform solos, duets, trios, etc. Individual dancers often meet each other in the surging throng, stranger to stranger, without touching hands, and dance in such wonderful unity that to think about it is to marvel at it. It is the



Kickbush Photo

Guest of honor Aug. 28 at the convention banquet of the Assoc. Dancing Teachers of So. Calif. in L.A. was William J. Ashton (r. above), who for 43 years was Sec'y. of the Chicago Nat'l Assn. of Dance Masters. Mr. Ashton, now living in retirement in Santa Ana, Calif., is shown with Thomas Sheehy, Prin. of the Calif. club.

men, most frequently, who perform the pyrotechnics of calypso dancing — they leap prodigiously, and I have seen them, utterly without ballet training, execute *tour en l'air* and *cabriole* in perfect time to some stirring calypso. The girls' forte is speed, precision and the remote air.

The dancers perform a tangle-foot calypso when they are fresh and the music is hot, and an "ole people" walk when they are in the long afternoon of Monday and Tuesday masque—they have to conserve themselves for the brilliant ball at the Princes Building on Monday night, and for the end of the Carnival Tuesday night at midnight. In the closing hours, when they are physically most exhausted, they play the wildest masque, sing only the best calypsoes, and dance in a dionysian revel. This is called "Last lap, we mus' make *basabasa!*" (*Basabasa* has several meanings, depending on the fact related to it. It may be a Creole corruption of bacchanal.) Often, they lose their voices from singing, and they are too emotionally spent to speak, so they no longer sing the calypsoes, but mutter in a dull tone: "Las' lap, we mus' make *basabasa!*" —and they dance until midnight.

Early in the morning, they flock into cathedrals, churches, and chapels of the Roman Catholic faith, and the priests set the mark of the sacred ashes on their brows. Lent has begun. The world and the devil are renounced for forty days.

The Creoles of Trinidad have a gift for impromptu and perceptive sound and gesture. They can sing about anything, and they can dance to any music and to express any mood. But first, before they can dance, they must make their music. The dance springs straight from the music, as the body moves because it breathes.

THE END

Arnold Eagle

Jean Leon Destine's Carib-Creole Carnival met with much success during its recent Japanese tour. The program, first staged at Princeton's McCarter Theatre last spring, will be seen further in the U. S. during a 35-week season that started late Sept. L. to r.: Destine, Marguerite Adrien, Charles Wright, France Michel and Mailo Timenez.

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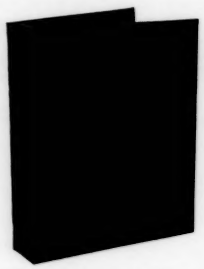

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WORDS OF WISDOM

BY TOM SKELTON

Here are some miscellaneous technical suggestions to dancers and choreographers:

Whenever possible have a musical overture before the curtain opens. It is much better than having the curtain open with the dancer discovered on stage before the music starts. All too often something may be wrong mechanically with the amplification system, the volume may be too high or too low, the tape may break, or the sound man may even be playing the wrong record. If the curtain is closed, adjustments can be made. But if the curtain is open the situation can be most embarrassing—indeed the dancer may be forced to improvise a new dance.

Do not choreograph ballets that require an open curtain with complete blackouts for set changes, costume changes on stage, or entrances and exits during a blackout. Complete blackouts are rarely possible because there is always some light spill from the orchestra pit, the exit lights, or the worklights off stage. Anything you have done in a blackout must be "performed" as though the audience can see the action, for they probably can.

Do not choreograph ballets that require quick cross-overs behind the rear curtain. But if you do, be sure to have "alternate staging" for those times when crossovers are impossible, as they sometimes are. All too often you will find it necessary to go outdoors through a window, or through a basement, to reach the other side of the stage.

In technical and dress rehearsals be very firm in your chastisement of the dancers who hit or brush draperies, who drop out of character before they are completely off stage, who prepare to enter in view of the audience, or who smoke in the wings. Any one of these can be most distracting to an audience, but are easily unnoticed in rehearsals.

If you do not wear your costume at the lighting rehearsals, be sure to wear rehearsal clothes of a similar color. Otherwise, come performance, you may find the lighting too bright or too dim (there's a great deal of difference between the intensity required for a black costume and the intensity required for a white costume). Following this line of reasoning a little further leads us to a trick you can

play on your lighting designer if you think he tends to "underlight": wear black to all rehearsals, but a lighter color for performances

Have a friend in the audience whose judgment you can trust come backstage after the first ballet to tell you or your stage manager if everything is all right. Sometimes the volumes set at rehearsals are completely wrong when the auditorium is filled. The pianist may adjust his light just before the curtain goes up so that it shines in the eyes of the audience or spills onto the stage. Sometimes a rope or cable is hanging in view of the audience, or a spotlight is spilling out into the auditorium. It's almost impossible to catch all of these things unless there are many consecutive performances in the same theatre, and a good stage manager will be grateful that someone is helping the performance run smoothly.

Rehearse the curtain calls carefully so that both you and the stage manager know what the sequence of bows will be in any eventuality. A stage manager's ear is carefully attuned to the subtle meanings of applause as it builds up or down. Trust him, and remain in the wings long after what you consider the final bow in case he feels another is warranted. If you do not trust him, however, be sure to establish and rehearse a series of signals so that he will understand when you want the curtain opened or when you want the houselights turned on. No one backstage should applaud or chatter during the curtain calls. It is essential to listen carefully to the applause so that you will know immediately when it starts to fade.

After the performance is over, keep the stage door closed to absolutely everyone for a few minutes while costumes are removed and hung up and props are gathered. Otherwise you'll be in the theatre for hours after the performance looking for pieces of costume or a stray handprop. Naturally you will want to greet anyone who is courteous enough to come backstage, but even the husband or the wife must be kept away and performance tension maintained until these details are taken care of. This is particularly important on tour.

Be sure your stage manager arranges signals with the ushers so that the audience may be hurried in at the end of intermission. If there is anything more annoying than discovering that the houselights are out and you have to find your seat in the dark, it is to put your cigarette out after two puffs, hurry to your

(Continued on page 79)

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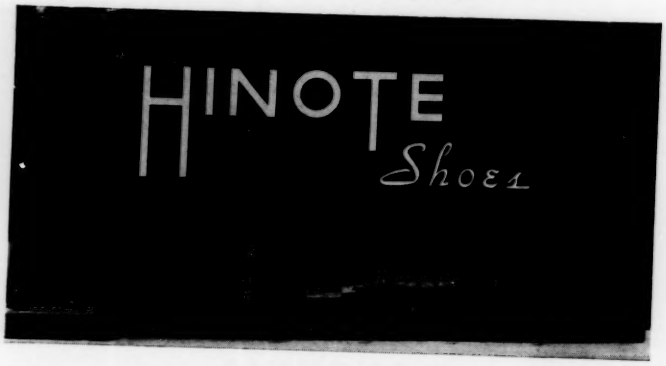

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(continued from page 77)

seat, and then have to wait for ten minutes. All this because the stage manager either hasn't checked to find out if the dancers are ready or because he has no signal system with the ushers.

Learn as much as you can about the different kinds of spotlights and their uses, about gelatine colors and their effect on your skin and costumes, about angles of light beams and what they will do to your particular face or body. In other words learn to take care of yourself. If you have definite ideas of how you want your ballets lit and staged, think of specific ways of communicating your ideas to your designer the first time he sees a rehearsal. If you have invited someone to design your lighting, you must give him the opportunity to be creative in his own right. If he knows what your ideas are he can build his design from there and you'll both be happy. If you don't tell him what you want you may find that he has marvelous creative ideas. On the other hand, come lighting-rehearsal time you may find that he will stubbornly stick to his own preconceived ideas and tell you that yours are impossible, that the equipment is not available, or that it's too late to make changes in the "set-up."

Allow your natural personality to shine through to your stage crews in specific ways, like bringing them containers of coffee, helping carry something or helping to tie a drapery, and always by thanking them for their help after the performance is over. Their friendship is essential to you during the performance, and although their love may not bring extra bookings (it often does, however), it will certainly make you welcome when you return. *THE END*

William Dollar, in from Teheran, Iran (where he heads the Royal Ballet School of Persia), rehearses the San Francisco Ballet for one of the 6 new works the co. is preparing for a 15-week State-Dept.-sponsored tour of South America which starts next May.

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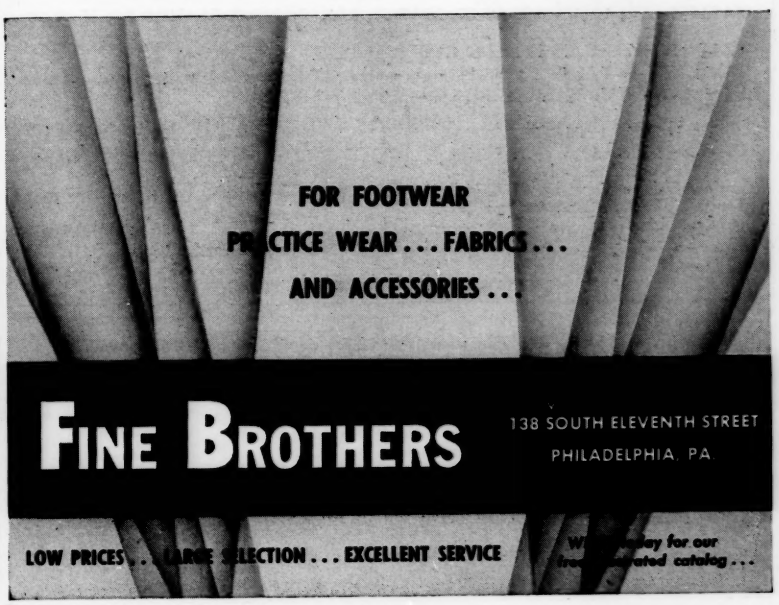

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DANCE Magazine **231 West 58 Street** **New York 19, N. Y.**

(Continued from page 31)

magnificent performances by Miss Currier and Betty Jones).

Also less moving in its second New London revival was Doris Humphrey's olympian *Passacaglia and Fugue in C Minor*. Restaged as a project for Miss Humphrey's class in repertory, the work received a commendably polished performance. But we would gladly have sacrificed a bit of the polish for the radiant innocence of the 1951 New London revival of the same work. After all, despite its intricacy of structure, there is also an essential innocence in the music of Bach used as accompaniment.

The other Humphrey and Limón repertory works were constantly punctuated with fresh performing insights. In Doris

The Zealot (Ruth Currier) bends over the Victim (Betty Jones) in the revised version of Miss Currier's "The Antagonists" presented at New London this summer.

Humphrey's *Ruins and Visions* there was the delicacy of Lucas Hoving as the Son, the classic dignity of Pauline Koner as the Mother; and the ferocity of Michael Hollander as the Newsboy. Mr. Hollander also distinguished himself in José Limón's *Scherzo*. And in Doris Humphrey's *Night Spell* we were struck by Ruth Currier's fusion of strength and delicacy.

But our most potent impression remained the difference in emphasis in the training of each company. The members of the Limón Company, with José Limón

Festival Guest Daniel Nagrin in his new solo, "Indeterminate Figure."

and Pauline Koner as their examples, share a brilliantly faceted technique, sometimes to the detriment of spontaneity. The members of the Mary Anthony Company share an emotional awareness. And Alwin Nikolais' Group has a phenomenal rhythmic parity.

This was the first season in quite some time that the Festival has had a live orchestra. It was a fine one consisting of members of the New York Philharmonic led by Simon Sadoff. He is that rarest of entities, a conductor with an equal awareness of rhythmic sinew and tonal balance. *THE END*

Connecticut College invited German modern dancer Dore Hoyer (seen here in "The Great Song") to appear as a Festival Guest.

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(continued from page 35)

personalities: Muriel Stuart, Bentley Stone, Jack W. Bickle, Ann Barzel, Gladys Hight, Walter Camryn and Alan Howard. The ethnic department, with Annechen and Leticia Jay, captivated the classes, and Leticia Jay was on numerous programs and TV shows and on the radio — publicity for the Association was most helpful. The tap, children's, acrobatic, baton, production and ballroom departments all came in for their applause.

We have kept faith with our members by presenting material that they have requested, and we have made new gains. CNADM membership is for the dance teacher; the refresher courses for the student and young teacher to further their dance education, as well as a refresher for members. The purpose and aims of the Convention, aside from social functions, is to help the member in all departments of his school. promote public interest in dancing, and encourage all enterprises that are doing beneficial work in aiding the teacher and in interesting the public in taking dance lessons.

Convention fees are so low that they are real bargains. Very few realize how much material they receive for a small amount of money. Deducting the cost of banquets, entertainment, textbooks and workshops, the actual cost per hour of faculty instruction is very low.

The exhibits are definitely a part of the Association and its Convention. The greatest convention party that was ever given was given by the 1957 exhibitors. The idea was presented by CNADM to the exhibitors, and they took it from there.

Immediately upon the close of the Convention, the Executive Council met to determine policies for the coming year. Streamlining was discussed. Despite the progress of dance in the past, educators must move very fast to keep up with the growing potentialities of the future. Dance can look for increased enrollments of school-age children and adults.

The need for sectional meetings and for workshops in all departments was thoroughly discussed. The American teacher must have a wide knowledge and in many cases teach all branches of dance—which Russian ballet masters never had to do.

Many dance teachers are too busy to develop any creative ability. They are glad to get ready-made dances to fill their many needs. The sectional meetings, summer sessions and conventions offer them the opportunity to gather a diversified stock of routines for the next season.

Teachers who are sincere in their desire for the betterment of dance education, and who are not members of an association, can best serve their ideals by joining some organization instead of standing on the side-lines in a critical attitude. They need the stabilizing influence of the association, and the association needs members who are willing to work for the cause of true progress and for the improvement of CNADM.

●

DANCE EDUCATORS OF AMERICA, INC.

DEA Board of Directors, l. to r.: Roy McCulloch, Skip Randall, Nino Settineri, Ruth Chadwick, Eddie Roberts, Margaret Inslee, Bob Kimble, Jack King, Viola Kruse, Sec'y.-Treas., and Polly Powers, Pres. Absent are Jean Mead, Frank Howell, and Thomas Parson.

After 25 years of continuous service to the dance teaching profession, Dance Educators of America, Inc., has more than quadrupled its membership. Its success stems from the fact that DEA is a progressive dance teachers association — always looking for innovations of interest to the dance teacher.

For the past 13 years, DEA has successfully conducted a Teachers' Training School. Here is provided the serious studies many young teachers have previously found so difficult to obtain elsewhere — studies that present a composite picture of the many subjects necessary in developing a broad working knowledge of pedagogical elements. Examinations are provided at the end of each course for those who wish to qualify for the Standard Certificate in Dance Education Diploma upon graduation. After graduation, a Post Graduate Course is available. Those successfully completing the Post Graduate Course may receive a Master's Degree in Dance Arts.

In 1954 DEA, recognizing the need for amplification of a ballroom program to assist the ballroom teacher — because of the growing demand for ballroom dancing by the general public — first intro-

duced a Pre-Convention Ballroom Course. In 1957 again, DEA shouldered the responsibility and introduced the DEA's Training School for Ballroom Teachers. Upon completion of the required courses and satisfactory examination, the teacher is eligible for graduation. The first graduation of the DEA's Ballroom Teachers' Training School took place at the 1957 Convention.

Out-of-Town Material Sessions: DEA, desiring to help dance teachers not in New York, established Regional Conventions — bringing a N. Y. faculty to out-of-town places. Columbia, S. C., was the site of the first Southeastern Convention. In 1957 DEA will conduct two more. The 3rd Southeastern Regional Convention is to be held in Atlanta, Ga., Oct. 26 and 27. The 1st Mid-Western Regional Conv. is to be held in St. Louis, Nov. 10 and 11.

Good ideas, good material, an honorable certificate to show you have passed a qualified examination — they make the difference between getting along and getting ahead, between making out and making money. Practical, profitable ideas for business come from keeping up-to-date on new developments and trends. That is what DEA membership offers: the advantage of keeping informed on profitable business ideas and up-to-the-minute dance routines and notes. DEA members receive free a complete set of notes from the one-day Material Sessions held in N.Y. each Jan., March, Oct., and the Sunday after Thanksgiving. Each set of notes is a small convention book.

Candidates for membership must possess: good moral character, knowledge of subjects taught, the ability to impart this knowledge to others, and willingness to subscribe to the DEA's Code of Ethics, aimed at keeping professional standards at a high level. By these standards are appraised those who seek to share the many advantages of membership in the DEA.

The aim of the Dance Educators of America is to continue servicing the dance teaching profession, keeping in mind that this is their association, in which their needs and wants must be fulfilled.

•

DANCE MASTERS OF AMERICA, INC.

One of the most outstanding and successful conventions held by the Dance Masters of America, Inc., in many years was concluded with a dinner and ball at the Sheraton-Cadillac Hotel in Detroit, Michigan on Friday, Aug. 9. Over 600 attended the three events, starting with the Normal School from July 29, the Pre-Conv. Ballroom Session on Aug. 5 to 9.

The DMA, long noted for its outstanding faculties, presented work in all fields of dance from pre-school work through adagio, acrobatics, ballet, ballroom, exhibition ballroom, modern jazz, toe and tap.

This year's meeting marked the 73rd Annual Convention held by the Dance Masters of America, one of the oldest organizations of certified dance teachers in the world. With a membership of over 1,200 teachers, it is represented by members in every state in the U.S.A., Canada, England, Ireland, Germany, the Canal Zone and the Hawaiian Islands.

DMA officers, l. to r., front row: Delores Magwood, 3rd VP; Alan Blaine, 2nd VP; Marie Laurent Lasseigne, 1st VP; J. Howard Ferguson, Pres.; Leroy Thayer, Sec'y; Lorraine Abert, Treas.; Homer Babb, 5th VP; and Ann Moise, 4th VP; back row: LaRue C. Hope, Dir.; A. J. Weber, Dir.; Florence Cowanova, Past Pres.; Heston Beaudoin, Dir; Irene Jones, Dir.; and Eddie Hanf, Dir.

Dance Masters of America, Inc., has the following affiliated clubs: Assoc. Dancing Teachers of So. Calif., Dance Masters of America Florida Chapter, So. Texas Assoc. of Dance Masters, Western New York State Council of Dance Masters, Dance Masters of America Pittsburgh Chapter, Dance Masters of Calif., Carolina Dance Masters, Dance Masters of Ohio, Dance Masters of America Club 17 (Maryland, District of Columbia, Del. and Va.), Dance Teachers' Club of Conn., St. Louis Dancing Teachers Assoc., Pennsylvania Assoc. of Dance Teachers (East Penna. Chapter), Dance Masters of America New York City Chapter, Dance Masters of America Oklahoma Chapter, and Dance Teachers Club of Boston, plus a chapter-at-large for all states not yet having a local chapter. Plans are now in process for clubs in several more states.

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(Continued from page 83)

deavoring to bring before the public the importance of dance instruction from a bona-fide teacher. In a field wide open to anyone who wishes to advertise himself as a dance teacher, DMA is stressing the need of qualification for membership in its ranks. As the public is educated to look for "Sterling" on silver, we hope to train them to look for "DMA" in a dance studio.

Hosts to the Dance Masters of America this year were the Dance Masters of Michigan, DMA Club #4. Social events ranged from a moonlight cruise on the Detroit River to the most formal of receptions and balls. Highlighting the "outside" events of the convention were the personal appearance of Jane Russell and the dedication of a new "Champagne Polka" to Lawrence Welk, who acknowledged it on his national television show of Saturday, Aug. 3.

An innovation of this year's meeting was an "exchange" plan whereby DMA cooperated with Allgemeiner Deutscher Tanzlehrer-verband, the dance teacher's association of Germany. Miss Leona Mellen represented the American group at the German meeting and Gerd and Traute Hadrich of Hamburg, Germany, met with the American teachers. Udo Bier, a DMA member from Germany, also attended the meeting with Mr. and Mrs. Hadrich.

DMA, with its high standard of requirements for membership, is endeavoring to bring before the public the importance of dance training, both for children and adults, from a certified teacher. In a work so beneficial to physical and mental development, it is of great importance that only a bona-fide teacher be entrusted with the task.

Through its Normal School courses and by work received in conventions, Dance Masters of America trains teachers and future teachers in the latest methods of dance instruction.

Dance Masters of America also held a most successful regional convention at the Galvez Hotel, Galveston, Texas, from July 14 to July 18. Annual conventions were also held by the Dance Teachers' Club of Boston, Aug. 26-29, and by the Associated Dancing Teachers of So. Calif., Aug. 25-29 (for information about these conventions, see "Associations" in PRESSTIME NEWS).

Convention cities for next year will be Los Angeles, Calif., for the Nat'l Convention and NYC for the regional convention.

●

NATIONAL ACADEMY OF BALLET, INC.

NAB officers, l. to r.: Lester Mallonee, Dir.; Arthur Mahoney, VP and Treas.; Julia Mildred Harper, Dir.; Constance Reynolds, Dir.; and Thalia Mara, Pres. Missing: Marjorie Fay Underhill, Sec'y.

The National Academy of Ballet held its 2nd Annual Conference on Aug. 10 and 11 in N. Y. C.

The following nat'l representatives were appointed by the Board: Thomas Armour, Miami, Fla., as Rep. and Examiner in the Southeast; Robert Lunnon of the Allegro School, Chicago, Ill., and Violette Armand of Detroit, Mich., Reps. for the Mid-West; and Olga Ziceva, San Mateo, Calif., for the West Coast.

The Syllabus Committee, which sets the grading and the national standard for members of the Academy, will this year be composed of Hilda Butsova, Chairman, Thalia Mara, Olga Ziceva, Arthur Mahoney and Thomas Armour.

President Mara reported to the membership that the National Academy of Ballet had progressed so far during the past two years as to become an Academy in the true sense of the word and to undertake, this year, the establishment of a school on the college level, as set forth in the Academy charter. Not only is this the fulfillment of a dream for its members, but it is also history-in-the-making, as such a school is unique in the U.S.A. The school will accept high school graduates for a 4-year intensive course leading to certification as teachers upon graduation. The first class is enrolled for October 1957.

Miss Mara also announced that, in accord with this move, the annual summer teacher training courses formerly sponsored by the School of Ballet Repertory will, in the future, be sponsored by the National Academy. This is a 6-week intensive training course for teachers who desire to improve and extend their knowledge and understanding of the technique and art of ballet and the science of teaching properly.

Thus the National Academy of Ballet becomes a two-fold organization. It is, first, a national, non-profit membership

organization composed of many of the finest ballet teachers of the United States who have banded together with the expressed purpose of raising teaching standards in our country. By planning a graded syllabus based on the three major schools of ballet, the French, Italian and Russian, and setting a standard of perfection for its teacher members and their students, the Academy has embarked on the establishment of an American tradition.

In addition, the National Academy of Ballet is also a school. It is the conviction of the members of the Academy that, in order to accomplish their stated purpose, a school must be established which sets the standard for ballet teaching, even as medical colleges set the standard for medical doctors and law colleges set the standard for the practice of law. The Directors of the Academy take this important step, after serious consideration of the vastness of the undertaking and its far-reaching implications, strong in their faith that right motives and dedicated, purposeful work will lead to success.

Highlight of the Conference was the banquet at which were awarded, for the first time, the Certificates of the Academy. Certificates were awarded in the Teacher, Master and Fellow Classifications of membership. The awarding of these certificates signified that the recipient had passed a rigid examination testing his or her qualifications against a national standard and had really earned membership in an organization of the dedicated teachers with extremely high standards, principles and ideals.

This year the Academy honored several of its members with election as Fellows. This is an honorary degree to which those holding the title of "Master" may attain by outstanding service to the art of ballet on a national or international scale. Those so honored this year include Olga Ziceva of San Mateo, Calif. for her fine work in pioneering for higher standards of teaching, and Thomas Armour of Miami, Fla., for his work with the Miami Civic Ballet and the Southeastern Regional Ballet Festival. Mary Skeaping, internationally famous Ballet Mistress currently with the Royal Swedish Ballet, accepted honorary membership as a Fellow, awarded for her outstanding contributions to the art of ballet in the U. S. and Europe.

●

NATIONAL ASSOCIATION OF DANCE & AFFILIATED ARTISTS, INC.

Officers: Arthur Bergh, Pres.; Louis A. Crescenta, 1st VP; Wm. T. Murphy, 2nd VP; Virginia M. Wheeler, 3rd VP; Charles Grass, 4th VP; Ruth Scott, Sec'y-Treas.

The National Association of Dance & Affiliated Artists, Inc., familiarly known as NADAA, was organized in April, 1949 for the following purposes:

First: To accept all sincere dance teachers into membership upon their signed statement of their willingness to employ ethical standards in their teaching and to strive to uphold the dignity of the profession. Both formal and informal examinations are unnecessary when an association's program is one of educational leadership and when young teachers are recommended for membership by the Approved teachers who gave them their teacher-training work.

Second: To provide sympathetic leadership and specifically proven programs of operation which would inspire members not only to employ the generally accepted standards of dance teaching, but to also operate their dance schools on a sound business basis and to maintain a highly ethical and professional attitude toward other members of the profession.

Third: To provide summer Conservatoires where members might go to study a wide variety of the dance arts under the instruction of a faculty chosen for their success as teachers as well as for outstanding ability as choreographers and dance technicians.

Fourth: To provide separate summer study sessions, called Junior Seminars, for advanced students of members. Registration for such sessions is accepted only upon the recommendation of an approved member of NADAA. Members of the Seminar faculty are carefully chosen for their ability to inspire youth, as well as having all of the qualifications required of Conservatoire faculty. In order to protect the interest of our members, Seminar faculty must live outside the area where a specific Seminar is held.

Fifth: To provide, at no cost to members, study sessions during the fall, winter and spring months in the principal cities, where members are welcome to participate in additional material and technical training.

(Continued on page 86)

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Sixth: To formulate and encourage th employment of a sound teacher-trainin program for students of members inte ested in entering the teaching field.

Seventh: To provide a monthly publi cation, at no cost to members, from whic they may gain ideas, classroom materia and other inspiration that leads to pro fessional growth.

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TATD holds a 3-day convention, Dec. 27 through 29 each year in a Texas city, also a Normal School in Dallas, Texas, every year during the last week of June. By setting these two meetings apart, a teacher has the opportunity for a "Refresher" Course in the middle of the year. The Normal School was set up in the summer of 1949 for the purpose of enabling teachers to study the *theory* of ballet, tap and acrobatic dancing, in addition to courses in *technique* and *teaching* methods. Not only those aspiring to be teachers, but those who have been teachers for many years greatly benefit from the understanding they get from these courses, given by an excellent faculty.

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Since 1955 the TATD has had a Ballroom Division, held for two days each following the December Convention and preceding the Normal School. This division enables teachers who teach ballroom dancing only to attend a dance session without having to wait each day through the ballet and other types of work taught. We feel that this is the reason our Ballroom Division has grown so rapidly in such a short time.

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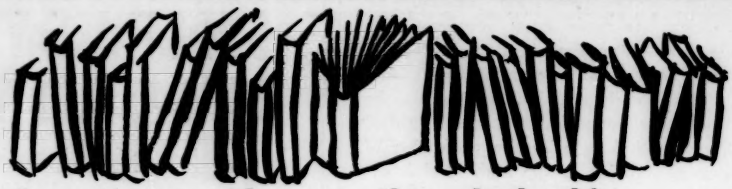

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TALK OF THE TRADE
BY TONI HOLMSTOCK

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HERE'S HOW CO. has come up with a record traveller which teachers will find of tremendous help in carrying records. It holds 24 LP albums. This handsome piece of luggage has revolutionary side openings so that albums can be easily identified and removed with no danger of records slipping. Foam rubber insulation on top and bottom stops breakage, and

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Jerry Stutzman of STYLE QUEEN, Inc., tells us that he has recently added three new lines: Ampro Tape Recorders, Columbia Phonographs and Shipley Records. Style Queen is one of America's largest Western outlets for leotards, dance shoes, dance records, accessories.

•

By popular demand, LANVIN introduces My Sin dusting powder. This will be a companion piece to My Sin extract and toilet water. The handsome black box

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BEN & SALLY has been featuring a one-piece wrap (diaper) leotard. This is a versatile little garment which can be used in many ways. Teachers say they are wonderful for modern jazz and acrobatic work. This company is also featuring the Excello Sole shoe. It is extra light in weight and constructed particularly for professional use.

•

Be sure to see ART TEEN's 20-page catalog. It features basic dancewear and has a remarkable offer of a "baker's dozen."

•

Buster Cooper of CHOREO RECORDS has now made available routines and records for modern jazz center work and walks. This is a first. Coupled with their routines and records on modern jazz barre work, this is a solid foundation for teaching modern jazz work. *(Cont. on p. 92)*

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TALK OF THE TRADE

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• • • •

Saul Goodman

Christina Marie Trekhov, born July 31, is shown surrounded by admirers. L. to r.: Irina Borowska, Yvonne Chouteau (mother), Christina, Miguel Terekhov (father), and Alan Howard. All but Christina are members of the Ballet Russe de Monte Carlo.

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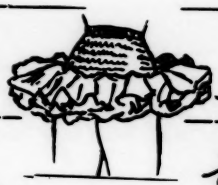

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(continued from page 6)

ana is the brightest spot on the Strip, with a new B'way-calibre production as the 2nd edition of the Tropicana Revue. Previous show ran 6 mos. The new one, "You Gotta Be in Love," stars Vivian Blaine, Dick Shawn, Leona Gage (Miss USA for a day), **Niele Adams, Dante de Paulo** and **Mary Ellen.** It has been staged with great imagination by **Earl Barton.** Tropicana Girls and Boys are **Adelle August, Lanna Conroy, Marcia Darcy, Marilyn Darcy, Denice DeLacey, Evelyn Dutton, Margie Graner, Betty Jean Hansen, Dorothy Harmony, Marilyn Johnson, Marge Nelson, Patti Throop, Lizanne Truex, Sheila Sullivan, Cathy Wakefield, Yvonne Wilson, Joy Wyman, Kenny Davis, Eddie Krieg, Stewart Fleming.** Singer-dancer **Joyce Roberts** is attracting a lot of Hollywood attention . . . Big production no. at the Flamingo, "Yankee Doodle Dandy," features the **Flamingo Dolls** and the terping of **Don Kirk** and **Kay Tapscott.**

Roy Clark

SO. CALIFORNIA NOTES

The **Greek Theatre,** an ideal showcase for dance, followed "Coppelia" (see p. 16) with the **Amer. Ballet Theatre** from Aug. 26 to Sept. 7. **Lupe Serrano** aroused so much excitement in "Le Combat" that applause and bravos began midway, building to an ovation at curtain.

Sark Studios, in 3 months since its opening, has become a modern dance mecca in LA. Guest teacher-lecturers have included **Anna Sokolow, Merce Cunningham** and **Pearl Lang.** Dancers in attendance have included **Eugene Loring, Fred Berk, Ruth Godfrey, Valentina Oumansky, Don Martin, James Truitte, Mark Rose, Yvonne de Lavallade, Nick Covacevich, Carol Warner, Lisa Lang, Ruth & Jane Earl, Alma Hawkins** (UCLA dance head), **Mary Jane Pyatt** and Japanese classical dancer **Rokuka Hanayagi.**

Hollywood Bowl sold out for Viennese Night. A czardas won greatest applause, thanks to work of **Anna Cheselka.** Assisting were her husband **Alexander Rodzianko** (their 1st dance appearance together since a recent blessed event), **Marketa Kimbrell, Joseph Stember, Vera Lee** and **Meurisse DuRee.** Others, dancing to **Stephen Papich's** choreography (he was assisted by **Patricia Barker** and **Tommy Ladd**) were Miss Barker, **Peggy Brooks, Marie Ardell, Phyllis Caruso, Evelyn Cassidy, Frank Davis, Bobbi Diaz, Leslie Franzof, Joline Friedich, Ben Jonson, Bill Joyce, Larry Long, Skip Martinson, Patty Nestor, Nadine Robinson, Mark Rose, John Stanley** and **Marilyn Stevens.**

17th annual Nisei Week brought new hundreds of Ondo dancers to the streets of LA's Japanese Town. Rokuka Hanayagi (student of the famous Takarazuka School in Japan) was starred on the classical program. The youngsters' talent show was real-gone American, with tap, toe, a cowboy singer and a Presley impersonation . . . Redlands Bowl "Carmen" featured a group from Santa Barbara dancing to **Jose Manero** choreography . . . **Susan and Lennie Padillo (Phyllis Moore Studio)** and **Linda Morgan (Ballou-Douglas)** had dance roles in a fairy tale play by the Wee Theatre Players, Manhattan Beach . . . Alondra Park presented 60 dancers of its 3-grade summer course in an outdoor revue. **Barbara Clark,** UCLA Phys. Ed. major, taught and choreographed . . . Santa Barbara Coll. was the scene of the 2nd annual Folk Dance Conference . . . **Rozelle Frey's** famous Sunday-at-11 classes continue to be an inspiration for LA dancers.

John Dougherty

DALLAS NEWS

Don and Lorraine Cranford have opened new and larger studios in the Lochwood Village section of Dallas . . Ft. Worth dancers and teachers have formed a civic co., the **Ft. Worth Ballet Arts.** Participating teachers include **Dorothy Edwards, Margo Dean, David Preston, Frances Burgess, Pat Hutcheson, Barbara and Gerry Maddox, Elizabeth King, Beverly Thompson, Norene Thrash, Enid Woodward. Letita Gray** was appointed Dance Director. 1st perf. will be in late Oct. **Frances Johnson,** of the Jose Limon staff, spent the summer in Ft. Worth and has choreographed "Mexican Village" for the new co.

Georgiana Edgeley has been awarded the 5th Edith James-Danilova scholarship. The 1st winner, **Yvonne Craig,** with Ballet Russe for the past 3 years, has signed a movie contract . . . **Jerry Bywaters** presented a lecture-demonstration on the training and development of a dancer, Sept. 8, at the Dallas Museum. Participating students were **Janet Curby** and **Clair Lumet** . . . **Eugene O'Brien** performed in Alwin Nikolais' new work at the New London Amer. Dance Fest. this summer. He attends Julliard this fall.

Dallas State Fair Musicals dancers now head in many different directions. **Judy Engelman** to the U. of Utah's ballet program; **Kitty Malone, Bettye Jenkins, Gayla Graves** for work in NY; **Gayle Meyer** to TCU's ballet program; **Sylvia Lawrence** and **Helen Wohlen** to study in Dallas; **Joe Layton** (ass't to Dania Krupska) to choreograph the Chrysler Motorama show in NY; **Peter Deign, Gary Menteer, Mike DeMarco** to NY; **John Grigas** to dance in Rome; **Roger Packess** to Lamar Tech. in Beaumont.

Toni Beck

SAN FRANCISCO AREA NEWS

Your correspondent recently visited Dance Deck, where the **Dancer's Workshop of Marin County,** directed by **Ann Halprin,** has largely solved the problem of performing without the high cost of renting auditoriums. **The Deck,** designed by Lawrence Halprin and the late Arch Lauterer, is a commodious dance floor in a ravine adjoining the Halprins' home at Kentfield, at the foot of Mt. Tamalpais. It is surrounded by oak and madrona trees, which support wires for lights and strips of colored cloth to create scenic atmosphere. Small enclosures at the sides serve as dressing rooms. Benches on the natural slope accommodate about 100 spectators. An upright piano on the edge of the ravine, near the house, and a tape recorder in the trees on the slope, furnish music that takes on a ghostly, disembodied quality, as if it emanated from the forest itself. Absence of walls and roof gives a sense of spaciousness, the dance scene blending with the natural landscape.

Miss Halprin and members of the group were presenting the 3rd program in the Deck summer series, with choreography by Miss Halprin to music by Alan Hovhaness, played by pianist Maro Ajemian, one of the foremost exponents of Hovhaness' music, and by tape recording. Miss Halprin repeats herself less frequently than most choreographers. The dances created character as well as dramatic motion, and were mainly of serious significance. Each scene was prefaced by John Graham's reading of a brief text from the Old Testament or the Apochrypha, with one exception—a few lines of pastoral poetry for a lighter number. This served to key the mood and suggest to the audience the general significance of the dance.

A modest donation is taken from spectators, to defray costs of production and to provide a scholarship fund. The dancers serve without compensation. The evenings have proved so popular that the Workshop group asks early reservations to insure seating. Rain is no problem in a Bay Area summer, but there may be fog. The night we attended, however, was clear.

Clifford Gessler

SOUTHEAST TEXAS NEWS

Judy French, Linda Forman, Toni Rose and **Sybil Shaw** are dancing in "The Boy Friend" at Houston's Theater Inc. . . . The Youth Theater of Texas City is doing "Bird of Paradise" with **Vivian Kohoe** as choreographer and **Doris Hede** as dance director . . . **Barbara Payne** has built a new studio for her school in Austin . . . **Roland Murray** of Texas City, former soloist with the **Houston Youth Symphony Ballet,** has joined **Amer. Ballet Theatre** . . . The jr. dancers of the Houston Youth Symph. Ballet has had weekly classes all summer with **Edna Herzog, Edwina Banta** and **Maxine Asbury.** Faculty for the group's Workshop includes **Barbara Carson, Emmanae Horn, Camille Long Hill, Ernest Cassel, G'An King Boyd, David Wuliger, Maxine Asbury** and **David C.**

(continued on page 97)

DANCE SCHOOLS

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Michael Brigante Dance Studio
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Bebe Carpenter Theatrical Arts Studio
Tap - Ballet - Toe - Acrobatic - Baton
2807 W. Florence, Los Angeles 43

Joseph Rickard School of Russian Ballet
Audrey Costello — Ballet Theatre
Studio: 2520 W. 7th St.
Los Angeles DUnkirk 4-7328

Lemone Studio of Interpretive Ballet
Studios: Pasadena—1702 Lincoln Ave.
Arcadia—324 S. First St., Call SY 4-7265

Eva Lorraine (Mordkin) Classical Ballet
Director California Children's Ballet
Studio: 18 W. Colorado, Pasadena
HO 9-8608, SY 3-4498

Mason-Kahn Dance Studios
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1125 Market St., S. Fr. 3 UN 1-2110

SF Conservatory of Ballet & Theatre Arts
Beginner Thru Professional
Public Scholarship Competition
1638 Market St., San Francisco JO 7-3377

Michel Panaieff Ballet Center
Charles P. Clark
150 N. La Brea Ave., L. A. 36, WE 5-1001

COLORADO

Lillian Cushing School of Dancing
Maxine Williamson-Martha Carson-Assoc.
1429 Marion Street, Denver

Florence Kessler School of Dance
Hope Moore, Associate
RKO Orpheum Theatre Bldg., Denver

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8027 Biscayne Blvd., Miami PL 7-4843

The Gavrilov Ballet-Playhouse Studio
Alexander Gavrilov, Choreographer
318 Aragon Ave., Coral Gables HI 3-7384

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ILLINOIS

Armstrong-Reed Studio
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A. F. Comiacoff
School of Russian Ballet HA 7-8959
334 So. Wabash Ave., Chicago

Charles Grass School of Dance
Cosmopolitan School of Music—Dance Dept.
410 South Michigan Ave., Chicago 5

Gladys Hight School of Dancing
Cecchetti Graded Method, Jazz, Modern
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Berenice Holmes School of Ballet
184 West Washington Street, Chicago

Edna L. McRae School of the Dance
410 South Michigan Ave., Chicago 5
Webster 9-3772

Ruth Page
135 So. LaSalle St.

Neil Peters School of Dance
Ballet - Interpretive - Spanish - Tap
Approved for G.I. Training
879 N. State WH 4-3677 DE 7-9133

North Shore Academy of Dance & Theatre Arts: G.I. Approved
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John Petri Ballet School
Ballet — Character — Interpretive
218 S. Wabash Ave., Chicago

Bentley Stone-Walter Camryn
School of Ballet
185 W. Madison St., Chicago 2

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Jordan College of Butler University
Baccalaureate Degrees
Complete Dance Dep't — Indianapolis 2

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Betty Mae Harris School of Dance
Member of: CNADM, DEA, DMA
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Wichita School of Fine Arts
Aline W. Rhodes, Youth Culture Dept.
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Wed.)—Commutes from N.Y. 1110 Mon-
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Cecchetti Method; Character & Mime
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Boston Conservatory of Music
26 Fenway, Boston
Dance Dept., Jan Veen, Director
Modern—Ballet—Composition—Style
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Alicia Langford Boston Ballet School
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Mme. Tatjana Baboushkina-Vasiliauskas
School of Ballet *CI 7-9934*
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Brookline Ballet School
2001 Beacon St., Brookline AS 7-5171

MICHIGAN

Armand School — Ballet - Voice - Dramatics
Violette Armand B.D.A., Donald Armand,
B.D.A. 2657 W. Grand Blvd., Detroit 8

Ravanal School of the Dance
"Ballet Ravanal" — A Student Company
19603 Mack, Grosse Pointe 36 TU 4-4340

MISSOURI

Conservatory of Music of Kansas City
Dept. of Dance — Tatiana Dokoudovska
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Flaugh-Lewis School of Dance
All Branches of The Dance
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Myldred Lyons Studio of the Dance
Ballet - Tap - Acrobatic
RKO Missouri Theatre Bldg., Kansas City

NEW YORK

John Clancy Dance Studios
"Ballroom Workshop"—Teacher's Trainin
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Espenak School
Choreogr., Wigman Modern, Ballet.
Music Dip.: Wm. Urai, Dance Acc., Comp
1947 Broadway (at 66 St.) SU 7-492

Eve Gentry
Technique-Improvisation-Concerts
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Helene Veola
Spanish and Flamenco
234 West 56th Street CO 5-132

Jay Dance Notation — class or private lesson
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Leticia Jay, 10 E. 85 St., NY 28, RH 4-758

Frances Masin School of Dance. Ballet an
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15 North Broadway, Tarrytown. ME 1-313

Melissa Hayden School of Ballet
Michael Maule — Co-director
672 Central Ave., Cedarhurst, L. I. CE 9-207

Modern Dance School, YM & YWHA
Doris Humphrey, Director TR 6-222
Lexington Ave. & 92nd St., N. Y. 28

OHIO

Josephine and Hermene Schwarz
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Memorial Hall, Dayton AD 154

OKLAHOMA

Robert Bell School of Dance
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Teachers' Material for Ballroom & Recital
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3325 West End
Nashville BR 7-666

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1507 21st Ave. S., Nashville

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Haitian Voodoo, Calypso folklore, Merin-
gue, Cha-Cha-Cha, Ballet, Tap, Teacher'
Training, Lavinia Williams, teacher.
P.O. Box 1221 Phone 398

Jerry's Dance Studio
Jerry Thomas, Director—Ballroom, Natio
Dances and Haitian Meringue
Harry Truman Blvd., Exposition City

(continued from page 95)

Carson . . . Nora White Shattuck, former soloist with Ballet Russe, has been named Ballet Mistress of the **Austin Ballet Society.** She recently lectured on ballet training at the pre-school workshop of Austin public school teachers . . . **Ann Curtis** of Austin, with her students **Pat Swaner, Sue Hamlett** and **Ann Lemberg,** presented "Shore Leave," a modern jazz dance, at the **NADAA** conservatory in Dallas *David C. Carson*

LONDON DATELINES

Major dance event of the month—and probably of the year—has been the 1st appearance in Britain of **Jose Limon & Co.,** who opened a 2-week season at the Sadler's Tells Th. Sept. 2. Modern dance is viewed here with something of the apprehension that the thought of cricket stirs in America. Limon's success must be seen against the background of prejudice for any modern co. appearing in London. Critical reaction varied from the vaguely bewildered note struck by the music critic of The Times and the antagonistic attitude of the News Chronicle and the Evening Standard, to the very warm enthusiasm of the Daily Telegraph and the Daily Express. Audiences were not always over-large, but were always highly appreciative. Seasons such as Limon's and Graham's, a few years back, are pioneering ventures, the full benefits of which will be reaped by future modern co's visiting England.

Artistically, with the specialized dance public, the season proved a tremendous success. The most popular and generally appreciated works were probably "Emperor Jones," "The Moor's Pavane," "There Is a Time," "La Malinche" and "The Traitor." I do not think I am merely reflecting my own views in saying that in general **Doris Humphrey's** work did not win the admiration accorded to it at home. The Variations and Conclusion from "New Dance" was recognized as a pure dance masterpiece, "Lament for Ignacio Sanchez Mejias" had its adherents (among whom I numbered myself), and "Ruins and Visions" was held to be an interesting experiment but less successful than Graham's explorations into similar fields. This preference for Limon's choreography over Humphrey's is the one aspect likely to surprise an American observer. It is also interesting that Limon, like Graham before him, has created as much stir by his choreography as by his dancing.

The dancing of the co. won almost universal praise. Limon has been immediately accepted as one of the great dancers of our time. **Lucas Hoving** and **Paluine Koner** have attracted considerable attention. **Letitia Ide, Betty Jones, Ruth Currier** and **Lavina Nielsen** also being thought outstanding in a finely disciplined troupe.

London is having a good year for dancing. This past month has been enlivened by 2 worthwhile Spanish visitors, **Pilar Lopez's Ballet Espagnol,** and the co. of **Roberto Ximenez** and **Manolo Vargas,** the latter group making its 1st visit here.

The **Royal Ballet** gave a brief season immediately before their NYC opening. Items of interest included the revival of **Ashton's** "Rinaldo and Armida," and a newly revised version of Ashton's "La Peri." This last, which NY will now have seen, had new decor by Andre Lavasseur. The choreographic changes, although slight, were in my view decidedly detrimental.

London's Festival Ballet completed their 8-week season Sept. 7, and throughout they did wonderful business. Star attraction was **John Gilpin,** whose public rating now appears to stand as high as anyone in British ballet, apart from Fonteyn and Markova. However, the whole co. turned in sound, enjoyable dancing. It celebrated its 8th birthday on Sept. 8 with a gala perf. Guests for this were **Marjorie Tallchief** and **George Skibine,** dancing the latter's "Annabel Lee," and **Nathalie Krassovska,** who has, as of next season, re-joins the co. **Anton Dolin** also produced a new ballet for the occasion, "Variations for Four." This was an exhilarating and cruelly testing divertissement for 4 male dancers—Gilpin, **Flemming Flindt, Louis Godfrey** and **Andre Prokovsky,** an 18-year-old newcomer from Paris. **Belinda Wright** is on leave to have a baby; Danish dancers **Toni Lander** and Flemming Flindt have both withdrawn for health reasons, but it is hoped they will be back for the co's big So. Amer. tour next year.

On Sept. 9 the **Bulgarian State Dance Ensemble** opened a season and showed themselves to be a lively enough co., but not to be classed among the very best of Iron Curtain folk groups. London is awaiting visits by a **Chinese Nationalist Co.** from Formosa, the **State Dance Group from Israel,** the **NY Negro Ballet** and a co. from the Russian Urals.

Commitments prevented me from visiting the Edinburgh Festival, where the **Royal Swedish Ballet, Keita Fodeba's Ballets Africains,** and the **de Cuevas Co.** shared the dance activities. Both the Swedes and the de Cuevas groups appear to have flopped, but all visitors were full of praise for the dancing of de Cuevas' **Nina Vyroubova.** Ballet has always been the poor orphan of the Edinburgh Festival, but next year the indications show a change for the better. A small group of dancers is being especially formed under the direction of **Peggy Van Praagh,** and 12 internationally known choreographers are being invited to stage new ballets for the Festival. Each is being allowed to bring 2 star dancers for his ballet.

Clive Barnes

Presstime News

NEWS FROM FRANCE

The Fourth International Dance Festival in Aix-les-Bains initiated a Competition for Young Choreographers. Of the 20 applicants, six had works performed. Representing France were **Jean-Bernard Lemoine, Jean Guelis** and **Maryse Desevres.** Other contributors were **Mary-Jo Weldon** (U.S.A.), **Deryek Mendel** (England), and **Marcel Luipart** (Germany) . The jury was virtually unanimous in awarding Deryek Mandel first prize for his "Epithalame," a ballet in delicately Japanese style sensitively interpreted by **Francoise and Dominique.** Maryse Desevres' "Blue Bird" won second prize, and Jean Guelis' "Anjou 33-93" received third prize.

The recent International Classic Dance Competition in Moscow was presided over by **Galina Ulanova** and **Edmond Linval.** Two French dancers, **Michele d'Estree** and **Andre Prokovsky,** received silver medals.

Difficulties during their Latin-American tour prevented the "Ballets '56 de Paris," directed by **Irene Lidova** and **Milorad Miskovitch** from opening in Paris, as previously announced, on Aug. 29.

This month should see the opening of **Janine Solane's** "Sleeping Beauty" at the Theatre National du Palais de Chaillot. The work has nothing to do with the Petipa ballet. Its score is by Vivaldi and the libretto by **Gerard Philipe.**

The Aug. appearance of **Liane Dayde** and **Michel Renault** in Moscow's Bolshoi Theatre has been postponed to this month.

The Theatre des Champs Elysees reopened in Sept. with "Le Ballet d'Art espagnol Casavana," featuring **Manolo Fortuna.** *Marie-Francoise Christout*

REPORT FROM GERMANY

This year's **Munich Festival** offered 3 programs by the ballet co. of the Bavarian State Opera, now in its 4th season under **Alan Carter.** On opening night were "Giselle" and "House of Shadows." The Adam classic suffered from being underrehearsed, impossible decor and tasteless costumes. Carter has simplified many of the ensemble difficulties; nevertheless, the corps was visibly overtaxed. Giselle was **Irene Skorik,** rather detached in Act I, but mightily improved in Act II. Munich's handsome, genuinely gifted premier danseur, **Heino Hallhuber,** danced a technically somewhat feeble Albrecht. (Hallhuber was signed by Janine Charrat for her US tour.) Carter's backstage ballet, "House of Shadows," contains some of his best choreographic ideas, especially in his scenes for **Natasha Trofimova** as an old woman who becomes a young ballerina under the spell of a hypnotist.

Program No. 2 began with Carter's "Les Parapluies," a choreographically uninspired divertissement on rain. Trofimova

and **Franz Baur** were stars of this overly-cute British girls' school entertainment. This was followed by "The Rake's Progress," which had been supervised by **Peggy Van Praagh.** Although less melodramatic than the Sadler's Wells production, it is still unacceptable in this country, which insists on at least a small amount of sublety, evey in ballet. Hallhuber and **Helma Kuhl** tried their best. Next came **Todd Bolender's** "The Still Point," the lonely masterwork of the Festival. Though less gripping than the NYC Ballet's original, it offered some fine dancing by Hallhuber and **Annette Chappell.** Bartok's "Miraculous Mandarin" concluded the bill. The strong impact of this ballet derives from Bartok's genial score, from Werner Schachtel's expressionistic decor, from Trofimova's terrific interpretation of the Prostitute, from Hallhuber and Baur's husky virility, and from Carter's choreography—in that order.

Program No. 3, an all-Stravinsky bill with choreography, decor and costumes by Carter, must be reckoned among the worst disasters of post-war German ballet. I'm sure that if Stravinsky had seen these mis-productions, he would immediately have withdrawn performance rights. First was a plotless "Capriccio," in would-be Robbins-MacMillan style, adorned by vulgar Tiller Girl effects and lascivious and unmusical contortions. Next came a veritable catastrophe, "Mr. Orpheus" (no relation to the Balanchine classic). Carter's libretto has Orpheus as one of the few survivors of an air raid, creeping from the ruins of his house onto a scene peopled with madwomen, firemen, police, etc. Suddenly his Other Ego (in the person of an English school teacher) evokes memories of his life with Eurydice, from their 1st date, through their wedding, to her pregnancy, and so on. For the apotheosis we go back to the destroyed house, from which Eurydice's dead body is taken. Imagine this plot performed in the most kitschy Art Nouveau costumes and sets, in the manner of an English pantomime, with little dancing and a lot of aimless fussing about The pitiable protagonists were Trofimova, Baur and **Will Spindler.** The concluding "Feuilletons" were plainly music-hall style. The only positive result of this ballet festival was that it proved abundantly Mr. Carter's singular unsuitability for his job, as well as his failure to convert the Munich ballet scene to the Sadler's Wells style of the '30's and early '40's. *Horst Koegler*

REPORT FROM MEXICO

The season of the **Ballet Concierto de Mexico** was notable for a number of reasons. It was the 1st extended series (Aug. 10-Sept. 14) in the Palacio de Bellas Artes by Mexico's only classical co. of note. And the immense theatre was filled every time. The corps de ballet has improved immensely. **Laura Urdapilleta** and **Jorge Cano,** the co.'s lead dancers, managed to put real excitement into the usual pas de deux. Miss Urdapilleta has the qualities one finds so often in Latin ballerinas (Serrano, Alonso) — fiery temperament with a strong, spectacular technique. She does need, however, to get rid of some unnecessary mannerisms. Cano shows the results of his long period of study in NY. His work is cleaner than ever before and his style and projection are now that of a "true first dancer." **Ana Cardus,** formerly cold, danced a warm, lyric Juliet in **Sergio Unger's** "Romeo y Julieta," which, while not successful, had some very interesting scenes. The other premieres were of less note. **Salvador Juarez's** "Los Dos Amores" and "Tragedia on Calabria" were reworkings of 2 very familiar themes. **Guillermo Keys'** "Nubes y Fiestas" was an unsuccessful attempt to fuse the classic and modern idioms. Ragged tempi and sloppy entrances were the rule of the season, in the musical end of it. The month-long series was a tribute to the co's directors, **Felipe Segura** and Sergio Unger, who have worked unceasingly to found a classical ballet co. in this country, which is more inclined to the modern dance. And they have now established the beginnings. A good "friendly competition" between Ballet Concierto and the 4 leading modern co's will help everybody. The dance public in Mexico City is enormous. The more good dance, the better. *John Fealy*

NEWS FROM DENMARK

Marianne von Rosen, prima ballerina of the Stockholm Opera, was a much admired guest at the Tivoli Pantomime Theatre in 2 July appearances as a charming Columbine in "Harlequin, the Mechanical Statue" and "The Cuckolded Tailor." For decades the theatre has not presented performers outside their own ranks, and the Swedish star brought out new and interesting aspects of the roles, in addition to dancing exquisitely. The season at the Tivoli Theatre has been particularly successful, so much, in fact, that ballet master **Niels Bjorn Larsen** has accepted an invitation to take the co. to England for a 2-month season beginning in Dec. Program will consist of 6 pantomimes of the current repertoire, including "The Golden Key," an old English pantomime, faithfully preserved here in the original.

Plans for the '57-'58 ballet season at the Royal Theatre have now been made public. **Fredbjorn Bjornsson's** "Bergensiana," and lesser works by Niels Bjorn Larsen and **Frank Schaufuss,** will be in the Sept. repertoire. A major event in Oct.-Nov. will be the premiere of "The Moon Reindeer," by the famous Swedish choreographer **Birgit Culberg.** Other forern choreographers will include **Jerome Robbins,** who is expected to stage Stravinsky's "Le Sacre du Printemps," and possibly **Roland Petit,** with his sensational "Carmen." Finally, some time next spring, **Harald Lander's** "Etudes," with **Toni Lander** in the lead, will receive its 2nd Danish premiere. Continuing will be "The Sleeping Beauty," "Kermessen i Brugge," and the 2 **Balanchine** successes, "Apollon Musagetes" and "Serenade." Bournonville's "Et folkesagn" will be seen in a new production. *Sven Sorgenfrey*

NEWS FROM LATIN AMERICA

The group of Soviet dancers now touring So. Amer. number 7. They are **Raissa Struchkova, Marina Kondratieva, Tamara Varlamova, Alexander Lapauri, Boris Jojlow, Gleb Evdokimov** and **Guerman Sitnikov.** They performed in Montevideo Aug. 26-28, and Brazil, Argentina and Chile will be their next stopping points. Their programs have consisted of excerpts from "Swan Lake," "Giselle," "Don Quixote," "Cinderella," "Coppelia," "The Sleeping Beauty," "The Fountain of Bakchiserai," "The Dying Swan" (danced by Struchkova), and Tartar, Hungarian, Gypsy and Georgian dances.

Hans Ehrmann-Ewart

CUBA: **Carlota Pereyra, Joaquin Banegas** and other soloists of the dormant Ballet Alicia Alonso have migrated to Puerto Rico, where, under private and gov't sponsorship, they are organizing a **Teatro Experimental de la Danza.**

Hermann Wilhelm

PERU: Preparations are under way for Lima's annual ballet season, which will feature **Alicia Alonso** and **Igor Youskevitch** as guest artists . . . **Trudy Kessel's Modern Ballet** performed at the Teatro Municipal. The co. has become noticeably more academic in approach . . . **Kaye MacKinnon's Peruvian Ballet** will tour the US in 1958 under the banner of Columbia Artists Mgt. *Julio Estremadoyro*

NEWS FROM ITALY

An agreeably large no. of ballet and folk dance sequences were to be seen in the productions entered in the Venice Film Festival . . . **Serge Lifar,** vacationing at the Lido, paid his annual visit to the tomb of Diaghilev . . . Among the leading Venice ballet schools are one run by **Mme. Alessandri,** who presents dance programs there and in nearby towns, and one directed by **Marcella Ottinelli,** former soloist with the Rome Opera ballet who also has a small touring group in which **Vera Veghin** (from the Venice Opera), **Ludwig Durst** (from Munich) and **Alberto Testa** (from Turin) are leading dancers . . . The 3rd Int'l Festival of Music and Dance of Como, near Milan, presented Fokine ballets by **Le Theatre d'Art du Ballet de Paris,** the co. founded by **Eveline Cournand** (dancer **Ana Galina**).

Luigi Gario

GREAT MOMENTS IN DANCE

ONE OF THE GREATEST MOMENTS IN AMERICAN DANCE HISTORY WAS THE NATIONWIDE TELECAST OF THE SADLER'S WELLS BALLET* IN "THE SLEEPING BEAUTY."

It is 8:00 p.m., December 12, 1955. The Sadler's Wells Ballet Company awaits the cue to begin "The Sleeping Beauty." But this is a strange atmosphere in which to do a ballet. No curtain will rise on this performance. No applause will greet the dancers, for no audience is present. Who, then will see these artists?

The answer lies in the huge electronic cameras nearby. Tonight's ballet "stage" is the NBC television studios in New York. Tonight's audience sits in a Bronx apartment . . . in a Chicago mansion . . . in a Sacramento Valley farmhouse.

The director signals. Tchaikowski's music comes to life. The mobile cameras focus on the radiant Princess Aurora at the birthday ball, the handsome prince come to rescue her. During the next ninety minutes an estimated 30,000,000 Americans are moved by the magic of ballerina Margot Fonteyn's dancing . . . people who love ballet, who have never seen it — yes, who have never heard of it. Tomorrow at breakfast they will talk of little else. Their television screens have shown them that the drama, the beauty, the enjoyment of ballet, and all of dance, belongs to everyone.

Selva craftsmanship, too, has played a proud role in helping American dance conquer new horizons, win new audiences. And the standards, the stature, the progress of today's vast American dance community is reflected in its continuing preference for dancewear that bears the Selva label.

*Now the Royal Ballet

During the "Sleeping Beauty" telecast, an NBC-TV camera "dollies in" for a close-up of Margot Fonteyn.

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